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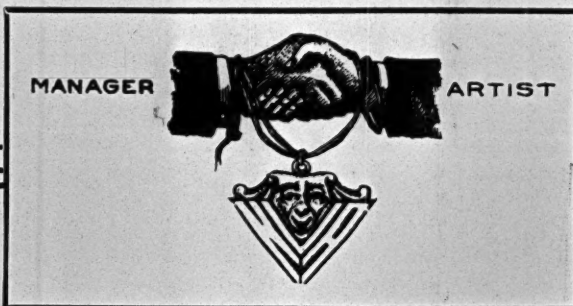
MARCH 31, 1920

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THE NATIONAL THEATRICAL WEEKLY



NATIONAL VAUDEVILLE ARTISTS

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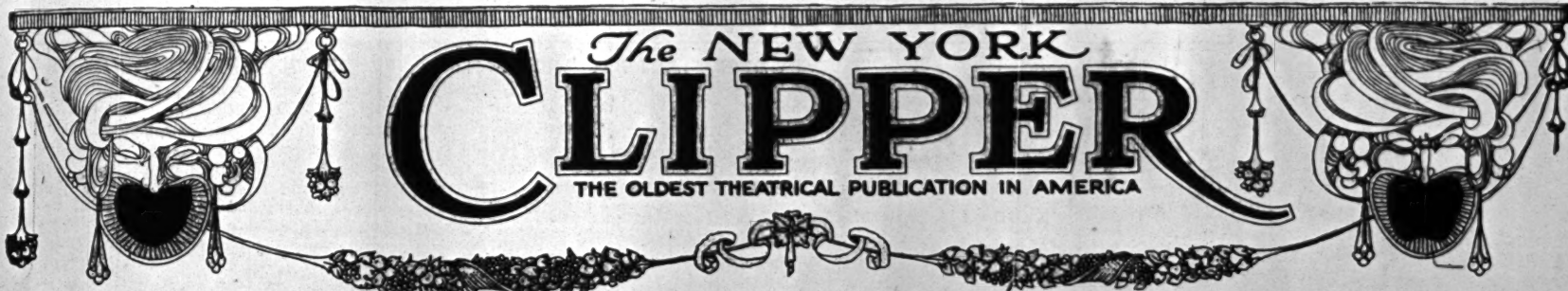
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HENRY CHESTERFIELD
Secretary

NATIONAL VAUDEVILLE ARTISTS

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NEW CROP OF PLAYS, INTENDED FOR B'DW'Y, TURN OUT BADLY

"Dere Mable" Scheduled to Close, and "Mimi," "Miss Charity" and Others Stop—"Twinkle, Twinkle" Never Had a Chance to Open

A crop of new plays intended for Broadway by their producers is turning out badly, with the result that many of them are already reposing in storehouses. Two recent productions closed last Saturday night without a Broadway showing, and another is scheduled to close in Boston, where it is now playing, next Saturday night.

Those that closed last Saturday night are "Mimi," in New Haven, after a career of two weeks, and the other is "Little Miss Charity," at the Crescent, Brooklyn, after a two-month attempt to get into a Broadway house.

"Mimi" was the latest musical play produced by the Empire Producing Company, controlled by Sanger and Jordan. The show was an adaptation of a French farce, Edward Paulton doing the book from the French and Adolph Philipp supplying the lyrics and score. It was about two weeks old when it closed, those financially interested deeming it unsuited for New York consumption at this time.

Edward Clark, who not only was the principal author of "Little Miss Charity," but the producer as well, strove valiantly to get his musical production into a Broadway house. But the nearest, apparently, he could come to the White Light district here was the Crescent Theatre, Brooklyn. It took Clark almost eight weeks to get into this vicinity with his show, the week's engagement in Brooklyn proving to be its last. Strangely enough, however, "Little Miss Charity" was well liked by the contingent of Broadway wisecracks that journeyed to Brooklyn to witness it last week. And, what is stranger still, is that it should be languishing in a storehouse now, when it is reported to be a probable money-getting Broadway production. For there are at least two numbers in the show, "The Crystal Gazer" and "The Crinoline Girl" numbers, which were touted to the sky for beauty and effectiveness.

The show that is closing in Boston next Saturday night is Marc Klaw's "Dere Mable," the first musical production essayed by Klaw since he quit the Klaw and Erlanger firm. It opened in Baltimore about six weeks ago, with Louis Bannison, erstwhile motion picture star, featured in the cast. It is an adaptation of Frank L. Streeter's popular book of the same title. Its original score being deemed inadequate, an attempt was made to bolster up its musical value with interpolated numbers by I. Caesar and George Gershwin. With the numbers of these latter, the show did seem to take on new life, but it was afterward found to be lacking in comedy. All the time since its initial presentation Marc Klaw has been jockeying it from place to place in what has proved to be a futile attempt to get into a New York house.

Now it is closing after a three weeks' engagement at the Tremont Theatre, Boston. As a matter of fact, "Dere Mable" was posted for closing last Sat-

urday night. The members of the company were led to believe that it would. But it is reported that the Klaw and Erlanger booking office insisted on Klaw staying the three weeks he had contracted for. And, though it did not suit the erstwhile member of the K. and E. firm to comply, he did so.

Incidentally, it is reported that Marc Klaw was goaded into producing this musical show by a report which came to his ears that A. L. Erlanger had said he couldn't put over a musical show. "Dere Mable" was the result, unfortunately.

Another pretentious musical production was Comstock and Gest's "Zip Goes a Million," a musical adaptation of "Brewster's Millions." Harry Fox headed the cast and the show opened auspiciously out of town. But, after a few weeks' journeying on the road it was withdrawn, and is now in New York—in a storehouse.

"Twinkle, Twinkle" is a recent musical show that never even managed to get its ray in the theatrical firmament. Adolph Mayer, who, until he got the producing bee under his bonnet, was a managerial employe of the Klaw and Erlanger offices, got this show into rehearsal. His financial backing is reported to have come from several people, not the least of whom was a woman. After a few weeks' rehearsal the company was suddenly disbanded. Mayer stated shortly afterward that the show failed to open because of the withdrawal of the lady from the financial department. And the reason, he stated, that she withdrew her financial support was because of insidious promptings on the part of several of the other backers.

Arthur Klein, the vaudeville booking agent, and Wilson Collison, the playwright, produced a farce written by the latter and called "Every Little Thing." The piece was sent on tour for the purpose of whipping it into shape for a New York showing. It lingered on the road for several weeks and closed a few weeks ago in Washington.

Last but not least, is the "Lady Kitty, Inc." show, in which Kitty Gordon was featured and which was the joint opus of Edward Paulton, I. Caesar and Paul Lannin. Robert Law, the scenic artist, and Paul Lannin, are reported to have helped to finance the piece. Jack Wilson was a featured member of the cast.

ASKS PROTECTION FROM DANCER

CHICAGO, Ill., March 27.—Virginia Fissinger, starring in "Monte Christo, Jr.," has appealed to Judge Trude, in the Court of Domestic Relations, for protection from the threats of Theo. Zambouni, a dancer in her company. Judge Trude told the actress to first appeal to the management of the production and, if they could not give her protection he would then take the matter under advisement. Perhaps the story was a press agent yarn, but, if it was it was a good one and took up considerable space in Chicago's morning and evening newspapers.

MUST LEAVE PALACE BUILDING

Several agents in the Palace Theatre Building were slipped the "blue" news last Saturday morning that they would have to seek office quarters elsewhere. As a result, Rose and Curtis, Max Hart and James Plunkett will have to move out of their present offices by May 1.

The Morning Telegraph's office in the Palace Theatre Building will also be vacated before the first of next month, the Telegraph having arranged for new quarters several months ago.

But the booking agents who were notified to get out are in a quandary about finding new quarters, for office space in the Rialto section is very scarce. It is understood that the reason why the agents mentioned are being forced out is because the Orpheum Circuit, now housed on the tenth floor, is badly in need of more office space.

As a matter of fact the Keith interests are so cramped for space in their own building that they have leased four floors in the building next door, 1562 Broadway, known as the Little Palace Building, where the Orpheum Circuit will occupy most of the space.

The tenants in the Palace Theatre Building who moved in when the structure was completed, have not had their rent raised since that time. However, it is understood that, beginning next May, the rents will be raised in accordance with a readjustment plan now being outlined, that will add just enough to cover the increase in tax valuation and also the present cost of maintaining the building.

AL G. BARNES HELD ON MANN ACT

LOS ANGELES, Mar. 26.—Al. G. Barnes, showman and owner of the circus that bears his name, was arrested by federal authorities last week for alleged violation of the Mann White Slave Act. Barnes is charged with bringing a woman named Jane Thompson from Phoenix, Ariz., to this city. A bond was furnished by his brother, Albert T. Stonehouse, also a showman. The hearing was set for April 19th.

Barnes was placed under technical arrest as he was directing the activities of the circus last Friday night, by a special agent of the Department of Justice. Details of the specific charge have been withheld by the authorities, who refuse to divulge the reason for the charge. Barnes denies the accusation, claiming to have been framed by his wife, Mrs. Alpheus George Stonehouse, from whom he was estranged several months ago.

Barnes, whose real name is Stonehouse, and his wife, have, during the past several years, engaged in a number of legal wrangles. The case in which both sued for divorce, occurred here last December. When the hearing opens in April, the circus man is expected to testify that he knows no one by the name of Jane Thompson, and that it is merely a reopening of the old trouble between himself and his wife.

The circus closed a four day engagement here last Saturday night.

SETTLE FIRST "FIDO" COMPLAINT

The complaint of Harry Pauli, against John Cort, filed with the Actor's Fidelity League several weeks ago, in which he claimed breach of contract, was settled last week in his favor. The arbitrators for the "Fidos" were Howard Kyle, Lester Loneragon and Wilson Reynolds. The P. M. A. was represented by Sam Harris, Arthur Hopkins and Edgar Selwyn.

BDW'Y HAS A SIR GALAHAD

Raymond Barrett, assistant stage manager and a member of the cast of "My Golden Girl," at the Nora Bayes Theatre, is, according to his own admission, nursing a swollen jaw as the result of a rap he received last Friday night. The why and wherefore of the swollen jaw was explained early this week by Viola Degnon, who, until last Saturday night, was one of the showgirls in the piece.

To begin with, she explained, she is a bride of less than three months, and, though she refused to divulge the name of her husband, she did say that they reside in Brooklyn. She stated that, on several occasions, Barrett had annoyed her backstage, the climax coming last Thursday night when, she stated, Barrett spoke disparagingly of her. She says she asked him to apologize, which she says he refused to do.

So she says she complained to her husband about Barrett, when she got home that night. The next night, she said, her husband, accompanied by a friend, waited at the stage entrance for Barrett to come out. When he appeared, she says, her husband walked up to him and asked him to apologize for the remarks she alleges he made to her the previous night. This, she says, Barrett refused to do. That so incensed her husband's friend that he stepped up to Barrett and punched him on the jaw. Whereupon, she says, Barrett hurried back into the theatre, and her husband, his Sir Galahad friend and herself, left the neighborhood of the Nora Bayes Theatre.

When questioned about the affair, Barrett declined to give any explanation beyond the statement that "I was assaulted by six big thugs and I have placed the matter in the hands of my lawyer."

NEW DAVIS PLAY OPENS

STAMFORD, Conn., March 27.—The Shuberts produced a new comedy by Owen Davis at the Stamford theatre this week entitled "A Week-End Marriage."

The title is derived from a marriage contract which stipulates that Robert Brocton and Marion Webster shall live together two days a week, being free the remainder of the time to follow their own inclinations which, in the case of Marion is politics, in the pursuit of which she has tender moments with a senator. Robert and Marion both chafe at the contract and each is jealous, not without cause. Robert, after expressing his opinion of his wife's friendship for the senator, paddles away from his home in the Adirondacks and Amy goes with him. The wife follows and, after all have been brought to a realization of their folly, there is a happy ending.

Katherine La Salle and Robert Ober have the leading roles. Others in the cast are Howard Gine, Doan Borup, Edward Mainard, Guy Nichol, Marjorie Gates, Fay Wallace, Emily Alde and Maud Grange.

WARFIELD MENDING SLOWLY

LOS ANGELES, Cal., March 20.—David Warfield's injuries may take longer to mend than was at first supposed. The bruises on his face have healed, but his left leg, broken in three places, will take at least three months before it will be well enough for him to walk.

Dick Ferris staged a little show for him which included Harry Kellar, the magician, and Malini, a card expert. Warfield thoroughly enjoyed and appreciated the entertainment.

EQUITY ALL SET TO PULL NEW STRIKE ON SHUBERTS

**Failure of Producers to Pay \$4,000 Awarded "Sinbad" Claimants
Led to Ultimatum from A. E. F. and Preparations to
Stop All Their Productions**

A strike that would have tied up virtually every production operated by the Shuberts was narrowly averted last Saturday, when the Shuberts, after receiving an ultimatum from the Actor's Equity Association, acceded to the demands of the organization. The trouble arose after the Shuberts had failed, it was said, to make good the sum of \$4,000 owed members of the "Sinbad" company for extra and special performances.

The claims of the "Sinbad" actors were recently arbitrated at a joint meeting of the A. E. A., and the P. M. A., at which Joe Weber, of the Musicians' Union, and Tom Shay, of the Stage Hands' Union, were called in conference. The decision in the case was made in favor of the actors, and the Shuberts were instructed to make good the sum. This, according to the Equity Association, they agreed to do immediately. It was not forthcoming, however, according to Equity.

After waiting a reasonable time Equity then sent an ultimatum, drawn by Frank Gilmore, to the Shubert office, in which the latter were instructed to come through with the amount in full by 12 o'clock noon on Saturday or face the alternative of having every Shubert production, either in town or on the road, closed.

Word was then sent out to all Equity members in Shubert for companies to be ready for trouble and Equity officials were all set to give the word if the \$4,000 was not forthcoming. The word was also passed on to musicians and stage hands

with all the Shubert companies on the road or in New York, and the labor bodies agreed, it is said, to back up the actors. However, the trouble was averted when Wilbur Carlyle, a Shubert representative, made his appearance at Equity headquarters at two minutes past 12 o'clock with a certified check for \$4,000, and word was sent out that the pending strike was off.

Al. Jolson, who has a piece of the "Sinbad" show, was in town last week, and is said to have prevailed upon the Shuberts to accede to the actors' demands. Jolson left to join the show Saturday.

Paul Dalzell of the Equity, left on Saturday for Pittsburgh, where the "Sinbad" show opened Monday, to pay off the claims that made up the \$4,000.

The members of the "Sinbad" company who had filed claims were Marjorie Ferguson, Charlotte Marmon, Marie Flood, Evelyn Fulton, Vera Biden, Gunda Thompson, Sophie Mills, Jean Fay, Eleanor Frano, Peggy Ford, Mille Carlson, Beth O'Sullivan, Betty Jones, Edna Raynor, Stella Fulton, Merian Grant, Ella Alexander, Georgie Moore, Gertie Mackey, Bee Werner, Mary Gleason, Dorothy Parks, Olive Tempest, Josephine Lupo, Ella Ewing, Norma Gould, Betty Nelson, Sidney Nelson, Florence Dillon, Rosa Sarro, Hazel Courtney, Grace Joline, Evelyn Middaugh, Ritta Miles, Florence Snyder, Lellette Turner, Clarence Waldo, H. Jackson, William Brodie, Joe McGurgun, Thomas Hudson, Mart Horan and Ed. Gordon.

DECIDE AGAINST ANDERSON

Five complaints filed with Equity against G. M. Anderson by members of the "Frolics of 1920" company, were settled last week in favor of the complainants. The performers claimed sums varying from \$37 to \$200 on different violations of Equity contracts and agreements with the P. M. A. After a stormy session with the arbitration board Anderson agreed to make good the various claims.

Two complaints were based upon the alleged attempt to cut salaries. Colan Chase, one of the principals, testified that Anderson had tried to take \$25 a week from his pay envelope. Chase contended that he refused and was given two weeks' notice. Later, the complainant claimed that Anderson recalled the notice, but, when Saturday night rolled around, he (Chase) found his pay envelope lighter by \$25. This continued three weeks. Chase was awarded \$75.

The complaint of Leslie Wallace, a chorus girl, was based on similar grounds. She was awarded \$37.

Henry Keedwell collected \$50 for lost time.

Henry Kindle, who assisted in producing the show, collected \$83.33 expense money, which, he claimed, Anderson owed him. And one of the principals named Bishop collected \$200 in lieu of two weeks' salary notice.

There are several other complaints pending against Anderson, which will be arbitrated this week.

FRED THOMPSON LEFT \$700

Frederick W. Thompson, of the old firm of Thompson and Dundy, which built Luna Park and the New York Hippodrome, left an estate of only \$700 when he died intestate on June 6, 1919. His widow paid, from her own private purse, the expenses of funeral, administration and creditors.

This was learned last week when Surrogate Cohalan signed an order exempting the estate from inheritance taxation. According to the appraisal, the estate consists merely of seven letters patent.

DOES HIS OLD ACT

LOS ANGELES, Mar. 22.—Roy Dickerson, whose wife claims he formerly appeared in vaudeville, doing a "Houdini" act, has made his escape from jail here. He was under arrest charged with aiding in the robbery of a bank and escaped by using a crude key on his cell lock in the city prison.

GIRL ACT OPENS

McKEESPORT, Pa., Mar. 24.—"Mable's Telegram," a new girl act, opened at the Harris Hippodrome last week. The principal roles were in the hands of Bill Young, Mona Young, Beulah Burnett and Ben Rumley. A chorus of six helped to make the act look like a winner.

COHAN CHANGES PLAY NAME

PHILADELPHIA, Mar. 28.—George M. Cohan's newest show, "The House That Jack Built," has been renamed "Mary," and will open here under that name at The Garrick for an extended run. The piece, which opens in Washington Monday, is the first production of the George M. Cohan comedians.

"KISS BURGLAR" TO RE-OPEN

"The Kiss Burglar" will re-open for a road tour on Monday, April 5, in Plainfield, N. J. Coutts and Tennis, who produced the show, have booked it for eight weeks on the road. It will have the same cast.

TO VOTE ON CLOSED SUNDAYS

GRAND ISLAND, Neb., Mar. 25.—Whether picture houses and all theatres shall close on Sunday, is a matter that the residents of Grand Island will decide by a vote of the people at the coming Spring election.

OPERA CO. STARTS TOUR

BOSTON, Mar. 27.—The Boston English Opera Company has gone on a road tour. It is now in Providence at the Opera House, presenting "Robin Hood," "The Bohemian Girl" and other operas.

PRODUCTIONS FOR 14TH STREET

The old Fourteenth Street Theatre will re-open as a production house next season, with \$3 as top price, according to Joseph H. Kline, general manager. The stock season of the company now playing there will terminate April 31, and, throughout the Summer months, the house will operate as a picture policy theatre.

In view of the fact that the new cross-town subway will be completed next season, making Fourteenth Street the terminus for people coming from suburban towns, it was recently decided to re-inaugurate the production policy which made the playhouse famous in the late eighties.

According to Kline, there is a movement on foot, to make Fourteenth Street the center of down town theatrical activity. Max Spiegel is said to be contemplating the erection of a house in the neighborhood and it is reported that B. S. Moss plans a new house for this section next season. Fox already has two houses on Fourteenth Street and it is rumored that two up-town producers are negotiating for sites there.

Prior to re-opening the house next Fall, extensive alterations have been planned, which, it is estimated, will cost more than \$16,000. One thousand more seats are to be added and the stage altered to meet the need of present day productions. The front of the house will also be brought up to date.

According to Kline, business has increased more than two hundred per cent since he took the house over, sixty-eight weeks ago. The weekly gross at that time, with fifty-five cents as top price, averaged a little more than \$1,500. The house, now charging \$1.65, which, incidentally, is the highest stock price charged in the city, is playing to better than \$6,700 a week.

Kline got the house from Jules Rosenberg for \$56,000, paying \$8,000 down under an agreement to pay \$6,000 a year for ten years. At the beginning of the season, it is said that Rosenberg made several attempts to get the house back, when, as the story goes, the backers of the German Opera Company wanted to take it over for \$25,000.

Kline at that time is said to have been in arrears with his rent and Rosenberg had a dispossession notice served upon him. However, Kline made good the amount, and, upon finding the reason for Rosenberg's alleged attempt to oust him, has continued to withhold his monthly payments, causing Rosenberg to serve notice on him every month before making good his rental. He has received eight notices to date. Kline, in addition to being a theatrical manager, is also a lawyer, with an office in the Putnam Building.

HAST MUST BE EXAMINED

Walter Hast must appear and be examined in the suit for \$50,000 damages instituted by Beatrice Cassell, according to an order affirmed by the Appellate Division last week. The suit concerns the claim that "The Little Brother" was taken from the plaintiff's play.

According to the complaint, Hast entered into a contract with Miss Cassell, by which she was to write a play entitled "The Rabbi and the Priest," for him. The producer agreed to stage the play, she claims, and to give her 25 per cent. of the profits of the entire production. She contends she wrote the piece as per agreement and turned it over to Hast, but never received payment.

When Miss Cassell saw "The Little Brother," she claims she recognized it as her play, "The Rabbi and the Priest." The two, she alleges, are identical in plot, situation and lines.

Hast has entered a general denial to the charges made in the complaint, contending that "The Little Brother" is an entirely different play, and was not taken from "The Rabbi and the Priest."

CAN'T AID "FIDO" BENEFITS

The Council of the Actors' Equity Association has issued an order prohibiting any of its members from assisting at performances given by or under the auspices of the Actor's Fidelity League. It has been learned that a number of such instances have taken place, which caused the issuance of the order.

VIRGINIA THEATRE SOLD

FAIRMONT, W. Va., Mar. 27.—The Grand Opera House, the only theatre here playing legitimate productions, has been sold to the Odd Fellows Order and is being remodeled into a clubhouse. There will also be a new legitimate house built here by a New York Syndicate headed by a non-theatrical man named Speldon. The theatre will adjoin the Watson Hotel, and will be ready for Christmas opening.

F. P. L. BACKING "AFTERMATH"

It is reported that The Famous Players-Lasky Corporation is behind "The Aftermath," the play depicting the home life of France fifteen years after the war, by Edwin Milton Royle. In the cast of the piece, which plays Baltimore this week under the title of "The Harvest," are Helen Ware, Pauline Lord, Laura Walker, Cyril Scott and Forrest Robinson.

NEWARK VELODROME RE-OPENS

NEWARK, N. J., Mar. 29.—The Velodrome reopened its summer season yesterday with a match race between Goulet and Magin and Madden and Egg, the two rival teams of the recent six-day bicycle race. It is to have motorcycle and bicycle racing all summer.

"BEN HUR" DOING WELL

PHILADELPHIA, Mar. 29.—The recent three weeks' run of "Ben Hur" in this city, the twenty-first run it has had here, netted \$63,000. The show has been averaging \$25,000 a week in Pittsburgh, Washington and other cities along its route.

WILLIAMS TO TRY AGAIN

John D. Williams will start rehearsals soon of a new play by Anne Crawford Flexner called "All Soul's Eve," a spiritualistic drama in which Lola Fischer will be starred.

"SOMEBODY'S SWEETHEART" CLOSSES

"Somebody's Sweetheart," Arthur Hammerstein's musical production, closed in Atlantic City a week ago last Saturday, after a season of twenty-six weeks.

WANT ARBUCKLE FOR SHOW

Harry Wardell, producer of "My Golden Girl," is negotiating with Roscoe Arbuckle, the film star, and Louis Anger, the film star's manager, for the purpose of organizing a new musical show producing corporation.

If the negotiations are consummated, the corporation will produce shows to be presented on the Coast, and, afterwards, sent on tour through California only. It was learned early this week that the capitalization contemplated for the prospective corporation is \$100,000.

CHORUS EQUITY WANTS MEMBERS

The Chorus Equity Association has launched a drive for five hundred new members. As an inducement, they are enrolling chorus people between April 1 and May 1, for seven months, upon the receipt of \$3. Heretofore, \$3 has paid but six months' dues. After May 1, the association plans to increase the initiation fee and dues. The exact amount has not yet been decided.

MUST PAY FOR ONE DAY

Chorus members of the number three "Listen Lester" company, which recently closed, have filed complaints with the Chorus Equity Association against John Cort, in an effort to collect salary for a one-day lay-off on January 23, last. The complainants are Jean Cooper, Margaret Yates, Helen Christian, Winifred Skelton, Claire Waldron, Reba Fernandez and Alice Clifford. The company manager was J. M. Stout.

NEW CIRCUS GOING OUT

Carl Hathaway, formerly of the Barnum and Bailey Show, is taking out his own two-car circus this season, starting from Bridgeport, Conn. The show features girl turns.

COHAN AND DAUGHTER IN PLAY

Georgette, daughter of George M. Cohan, will appear next season with her father in a new play now being written by the latter entitled, "The Celebrated Chums."

BUSINESS IN VIRGINIA HOUSES HOLDING UP WELL

"Oh, Look," "Daddies" and Other Attractions Have Been Playing to Good Takings at Wheeling, Huntington and Similar Towns Throughout That State

WHEELING, W. Va., Mar. 26.—Business at the playhouses throughout West Virginia is way above normal ever since last Fall.

The Dolly Sisters, in "Oh, Look," have broken all their one night stand records, playing to over \$1,900 in Huntington, over \$1,500 in Bluefield, \$1,810 in Parkersburg, \$1,500 in Clarksburg and around \$4,000 in Wheeling, on two nights and a matinee.

David Belasco's production of "Daddies" played to \$1,400 in Huntington, \$1,500 at Parkersburg and, at Marietta, Ohio, to the remarkable figure of \$1,200.

Recent takings at the Court Theatres at both Wheeling and Huntington, managed by Fred E. Johnson, have disclosed the following figures: At Wheeling, Sousa's Band (matinee and evening) \$2,059.50, "Scandal" \$1,168, "Wanderer" (3 nights) \$3,893, Tavis Belge in "Fiddler's Three" (2 nights and matinee) \$3,793.25, Neil O'Brien \$1,547.75, "Robin Hood" \$1,409, Lombardi Ltd. (3 days) \$4,274.25, "Listen Lester" (3 days) \$4,400.50, "Oh, Lady

Lady" (1 day) \$2,146.75, Al. G. Field (broke all minstrel records here for 3 days), \$6,075, "Chu Chin Chow" (1 week) \$19,919, Frank Tinney in "Sometime" (1 performance) \$2,169, May Irwin \$1,209, "Little Simplicity" \$1,340.25, "Bringing Up Father" (2 nights and matinee) \$2,473.50.

At the Huntington Theatre, "Mutt and Jeff" (one performance) \$933.00, "Sometime" (one performance) \$1,282, "Bringing Up Father" (one performance) \$924, Edna Goodrich (one performance) \$1,147, "Oh My Dear" (one performance) \$1,062, "Innocent Idea" (one performance) \$1,118, George Arliss (one performance) \$1,208, Neil O'Brien (2 days) \$2,164, "Fiddler's Three" (against Galli Curci) \$1,100, Fritz Scheff (next night) \$1,478, "Lombardi Ltd." \$1,233, "Robin Hood" \$1,392, Field's Minstrels (3 nights) \$3,780, Marty Sampter's "Hitchy Koo" \$1,217, "Fifty Fifty, Ltd." \$1,427.

Wheeling will not play Burlesque Shows next season.

HINT AMERICAN-JAP CIRCUIT

SAN FRANCISCO, Cal., Mar. 27.—The establishment of an American vaudeville circuit in the Orient upon a basis of exchange of talent with the largest American circuits is foreshadowed in the arrival here last week from the Far East of Robert McGreer, L. J. Pierce and members of the Yamato family, who conduct the Japanese Imperial Theatre in Tokio.

McGreer said that a number of vaudeville houses are already being operated by a syndicate, and plans were being made for the building of other theatres. The circuit includes eighteen of the principal ports and a new \$200,000 theatre in Honolulu.

MINSTRELS GETTING MONEY

OAKLAND, Cal., Mar. 29.—The Rosecoe and Hockwell Georgia Minstrels, which open a week's engagement here today, have been doing an exceptional business at the one night stand towns. Some of the reports are as follows: San Luis Obispo, \$690.85; Watsonville, \$790; Fresno, \$1,041; Santa Rosa, \$1,031; Sacramento (2 days), \$1,800; Colingo, \$650; Hanford, \$595; Tulare, \$487; Porterville, \$600, and Modesto, \$794. The total for last week at San Francisco was \$7,000.

KOLB & DILL DO \$12,000

SAN FRANCISCO, Cal., Mar. 27.—Kolb and Dill at the Savoy Theatre this week played to \$12,000, a remarkable showing considering that they played a two weeks' engagement at the Curran Theatre this month and the receipts reached close to \$40,000. Their return date at the Ye Liberty Theatre, Oakland, reached \$10,000 and their original date at that house ran over \$18,000. After playing several return dates in California the company will play the principal cities in the Northwest.

OPENING COMIC OPERA

SAN FRANCISCO, Cal., Mar. 27.—A season of comic opera, similar to that being given by the Society of American Singers in New York, is being arranged by a local company under the direction of George E. Lask, with Charles D. Hazelrigg as musical director.

Among the operas planned for production are "Ruddigore," "Rip Van Winkle," "Nanon," "The Divorce Broker," "Robin Hood," "The Chocolate Soldier," "The Serenade" and "The Fortune Teller."

"MAYTIME" DOES \$24,000

SAN FRANCISCO, Cal., Mar. 27.—The receipts of "Maytime" at the Curran Theatre reached nearly \$24,000 for a two weeks' run, which exceeded the receipts of their last season engagement at the same house.

SAY HE HAS NO LICENSE

The Chorus Equity, through its attorney, Paul G. Turner, was preparing early this week to take action against Harry Walker of the Astor Theatre building, for alleged violation of the city ordinance regarding the licensing of theatrical agents. It is alleged that Walker, although not a licensed agent, recently engaged several Equity members for parts in the "Three Mile Limit" act, which broke in last week at Keeney's and deducted an agent's fee of \$5 each from three of the performers' salaries.

According to Chorus Equity officials, Walker did not appear in person, but sent a representative to their engagement bureau several weeks ago, and engaged Marguerite Royce and the Vandalle Sisters for the act. They claim that, later, they were informed that Walker intended to deduct an agent's fee from their respective salaries on Sunday night. They complained to Equity, and on Sunday night a Chorus Equity official was on the ground when the girls were paid their first week's salary, minus \$5. Whereupon, the representative insisted upon a receipt being given for the separate amounts, and that the fee was deducted under protest. The receipt was signed by Al. Clarkson, manager of the act.

The matter was then placed before the license commissioner, and it was found that Walker had not been issued an employment agency or theatrical agent's license from the city bureau. Equity officials declare that they will prosecute to the full extent of the law.

CO-OPERATING WITH MANAGERS

One of the principal subjects of conversation among producing managers last week was the big display advertisement placed by the Leo Feist music publishing house in the Sunday edition of the New York Tribune. The advertisement was in the colored graphic art section of the paper, and four full pages were given over to musical comedy productions and their songs.

The first page of the color section carried a beautiful picture of "Irene," by Earl Christy; the second and third pages were given over to "Irene," "What's in a Name," "Monsieur Beaucaire" and "Linger Longer Letty" productions, while the back page displayed a catalogue of Feist songs heard on the vaudeville and musical comedy stage.

Three of the productions mentioned are playing in New York, and all experienced a decided boost in attendance following the publication of the advertisements.

HAVE PLAYED THREE YEARS

The Bates Brothers' musical company has been playing throughout the New England States for three consecutive years without closing. The company consists of Ben Loring, Dora Davis, John Fagan, Fred Martell, Joe Chandler, Frank Reed, Keenes Sisters, Alice Wallace, Ethel Abbot, Leone Kelsey, Molly Smith, Grace Lindsey, Gladys Seamon, Edith Hansom, Millie Webster and Jean Jarap. W. S. Bates is managing the company, with George Hansom in advance.

SINGER HURT IN ACCIDENT

SAN FRANCISCO, Cal., March 27.—Alice Gentle, the singer, was injured here last week while in an automobile with her manager, Mrs. Jessica Colbert. The two had left the Hotel Whitcomb in a taxicab, when the machine collided with a car driven by E. P. Mayer, of this city. Miss Gentle suffered a slight laceration of the scalp and Mrs. Colbert's arm was sprained.

RE-WRITING "THE CAVE GIRL"

Guy Bolton is re-writing "The Cave Girl" for Comstock and Gest. This play was tried out about a year ago at Atlantic City by Cohan and Harris. After a few weeks it was brought into New York and shelved.

MISS ANGLIN CHANGING PLAYS

SAN FRANCISCO, March 29.—Margaret Anglin's recent success, "The Woman of Bronze," will be replaced this week by Oscar Wilde's brilliant comedy "Lady Windemere's Fan."

PAY \$8,000 FOR "SCANDALS"

The George White "Scandals of 1919" show, which Jack Curtis, of Rose and Curtis, and Marty Sampter, acquired last week for a sum said to be \$8,000, is booked to open August 24th in Allentown, Pa., it was announced early this week.

The show has been booked through the K. and E. office and will proceed westward to the Pacific Coast, a season of forty weeks being mapped out for it.

By the time the show opens, it will have cost its new owners upwards of \$12,000, for it was explained that George White retained several thousand dollars worth of electrical fixtures for his coming edition of the "Scandals" show, scheduled to open here sometime in May.

Marty Sampter stated early this week that a new corporation would be organized for the purpose of taking over the old "Scandals" show, and that Jack Curtis and he would be the principal stockholders.

Incidentally, it was also learned that George White still retains a royalty interest in the show he sold.

"DADDIES" STAR ILL

WHEELING, W. Va., March 27.—Lorma Volare, one of the child stars of "Daddies," was suddenly taken ill last week, and, although her condition is not serious, it prevented her from taking part in the play and caused her to miss the first performance in two years.

Manager Fred E. Johnson, of the Court Theatre, was in a quandary as to where to find another to take her place. By some quick thinking, he twisted the cast around, giving the part of Lorry to Mildred Platts, gave one of the twins the part of Alice, which Miss Platts had been playing and cast the part the twin had been playing with little Madelyn Fling, of Wheeling, who proved most acceptable.

Miss Volare will probably join the company at Baltimore next week.

SETTLE "TWINKLE TWINKLE" CASE

Paul Turner, Equity attorney, last week affected a settlement of the claims made by members of the "Twinkle Twinkle" company against Adolphe Mayer. The matter was cleared up without taking it to court, Mayer agreeing to make good the claims, which aggregate \$2,200.

According to the Mayer office, all other outstanding bills for scenery and costumes have been settled. Incidentally, it was learned that the Mayer backer in the venture was a down town financial man, who is said to have been interested in the amateur prima donna who was to have played the lead.

WANT MEMORIAL FOR EUROPE

Incorporated with a capital stock of \$1,000,000, the Lieut. Jim Europe Memorial Theatre Company was formed last week. It is planned to float the stock among the colored populace of this city, and, when capital warrants, either build or take over a theatre in the colored section to be dedicated to the memory of Lieut. Europe, the colored musician, who was killed last Fall upon his return to this country from France. The backers in the venture are G. Casper, F. E. Smith and A. Farley.

JULIAN ALFRED ILL

Julian Alfred, the producer, having recently staged the musical numbers in "Oui, Madam," which opened in Philadelphia last week, and more recently the musical numbers in the Ed Wynn Show, which opens at the New Amsterdam next Monday, is scheduled to enter a hospital this week. He will undergo a surgical operation, which Dr. John R. Erdman will perform.

BOSTON RUNS HALT

BOSTON, March 29.—"Honey Girl" will close its run at the Park Square Theatre on Saturday, April 10. On the same day, Milner and Romberg's "Magic Melody" will give its last performance in this city at the Shubert-Majestic. "The Girl in the Limousine" will also leave the Plymouth Theatre on April 10 and go to Chicago for a run.

SELWYNS HAVE NINE SCRIPTS

Nine plays have been accepted by the Selwyns for early production next season, and many of the casts already are engaged. Included among the plays are "The Mistress of Chance," by G. W. Albyn and C. W. Bell; the "Double Bar," by Martin Brown; "Rollo's Wild Oats," already tried out with Roland Young, by Clare Kummer; "Love and Learn," by Edgar Selwyn and Vincent Lawrence; "The Voice of the Minaret," by Robert Hichens, and a play by Avery Hopwood as yet unnamed. Leo Carillo will be presented in a play produced in conjunction with Adolph Klauber and Margaret Lawrence will be starred in a piece by Salisbury Field.

The firm also plans to open the two new theatres which it is building in the Times Square section next fall.

TICKET LICENSE LAW SET ASIDE

SAN FRANCISCO, Cal., Mar. 27.—Ticket scalpers may operate in San Francisco without paying a \$300 monthly license, the District Court of Appeals ruled last week, by setting aside the city ordinance requiring the license. The ordinance was invalid as a police measure and was an unwarranted interference with the liberty of citizens of the United States and not based upon any reasonable consideration of the public health, morals and safety, said Justice Frank S. Brittain in his decision, concurred in by Justices William H. Langdon and John T. Nourse.

A test suit was made out of the arrest of F. A. Dees, an employee of the Van Noy Interstate Company, which conducts newsstands at the Palace Hotel and Hotel St. Francis.

ALCAZAR STILL DOING WELL

SAN FRANCISCO, Cal., Mar. 27.—The Alcazar Players report a record house for the week. The company, as it now stands, includes Belle Bennett, Clay Clement, Rafael Brunetto, Clifford Alexander, Brady Kline, Emily Pinter, Al Cunningham, Sam Burton, Frederick Green, Henry Shumer, Jean Oliver and Russell Medcett.

LEA HERRICK PIECE SET

The new Lea Herrick show, a farce comedy in three acts by Mark Swan, entitled "Kiss Her Again," opens in Baltimore on April 24. In the cast will be Herbert Yost, who will be featured; Reginald Barlow, Milo Borland, John Stokes, Joe Garry, Pierre LaMay, Lambert Terry, Gladys Knorr, Bennett Johnson, Gertrude Weixel, Marguerite Hanley and Mark Smith. Priestly Morrison is to stage the piece.

SEEK REMEDY FOR SLUMP IN ONE NIGHT STAND BUSINESS

Central Managers' and Producing Managers' Associations Meet and Take Up Stage-Hand Situation As of Great Importance

The first of a series of meetings in an effort to devise some means whereby one-night stand road managers will be able to make a profit on next year's business, was held last week when members of the Producing Managers' Association convened with a committee from the Central Managers' Association, representing 834 theatres throughout the United States. The meeting took place in the offices of John Golden, in the Hudson Theatre building.

Road business, according to the members of the Central Managers' Association, has reached such a stage that, if something is not done immediately, houses all over the country may be forced out of business.

The most important question discussed was that of the stage hand situation. The number of men carried with productions is virtually driving the one-night stand man out of business, it was declared. Closer co-operation, it was explained, between the two organizations, with the view of remedying this situation, was asked for.

Theatre managers in the one-night stand towns, it was pointed out, cannot meet the expense of paying for the extra men the stage hand's yellow card calls for. It was proposed that producers, when sending companies on the road, exercise better judgment than heretofore by directing their boss carpenters not to call for more stage hands than are needed. It was stated that producers often agree to a larger crew than is really needed. Cases were cited where producers had confirmed their carpenter's card for from ten to twelve men, when eight, at the most,

would have sufficed. It was also stated that producers have often been swayed in their decisions as to the number of stage hands needed for a show, by the boss carpenter's assumption that the more men the show carried the faster the show could move along. From actual experience, the road managers contended that a production carrying seven or eight in the stage crew, under proper direction could move a production just as rapidly as a large crew.

In addition to this, the question of designing scenery and other settings, so that they could be rapidly and easily shifted and transported, was also proposed. This, it was explained, would lessen the number of men needed back stage and would help considerably in getting a show out in good time to make the next stand. Haulage, and several other conditions in need of betterment were also touched upon.

The Producing Managers' Association was represented by John Golden, chairman of a special committee selected by the managers to confer with the owners of the one- and three-night stand theatres, while the Central Managers' Association was represented by I. C. Mishler, C. A. Yeckar, Nathan Apfel, William D. Fitzgerald and F. D. Anderson.

Others present were Alfred Aarons, representing Klaw and Erlanger; Lou Wiswell, for Henry W. Savage, and Jules Murry, who represented the Shubert interests.

After the representatives of all organizations have reported to their respective associations another conference will be called, it was announced at the close of the meeting.

"OH, HENRY" OPENS

"Oh, Henry," Bide Dudley's latest contribution to the stage, was presented for the first time at the Columbia, Far Rockaway, Friday night by Theodore Detrich. It is described as "an antidote for the eighteenth amendment."

The action of the play is worked out in three acts. Of course, prohibition forms the plot basis. The story is a good one and has possibilities. What it needs is considerable cutting and revamping. When this has been done, perhaps it can find a Broadway theatre, and, if there are not too many good comedies in town, enjoy a fairly successful run.

The story concerns the youthful love affair of Jennie Carson and Harley West, a young engineer. Papa says it is all right by him, but Mama, quite womanlike, says nay, just to be contrary. This causes a row and Papa goes to a hotel, where we learn one can get a drink.

Henry, a new butler, mistaking a piffling stranger who wanders in, for his master, starts to ball things up by putting the unknown to bed in Mama's room. Then a prohibitionist Aunt makes her appearance and there follow some tense moments for Mama. Finally, things straighten themselves out, the stranger turns out to be the newly wedded husband of the would-be Carry Nation, Mama and Papa are re-united and, of course, the young couple are given the blessing of all hands.

The best performance is given by Dallas Weirord, as Henry, the butler. Seldom have we seen such a true-to-life "drunk" characterization on the stage. It looked natural. William Roselle, as the stranger, overplays his characterization. When such a performance as that of Welford's is given, another character, also playing a "drunk" part, must watch his step.

Catherine Carroll made a charming Jennie. Others in the cast were Perce Benton, James Cormican, Florence Carrette Vira Rial and Eva Condor. The play opened at Washington Monday night.

ROSE WERNER WRONGLY ACCUSED

Last week THE CLIPPER printed a story to the effect that Mrs. Rose Werner, secretary of W. L. Sherrill, of the Frohman Amusement Company, had obtained a divorce from David C. Werner, assistant to Sam Forrest, of the Cohan and Harris offices, on the ground that he had been unfaithful to his marriage vows with an "unknown woman." That was entirely correct.

In giving the details of the case, however, it was stated that, during the arraignment in court last September of Werner and a former friend named Jerome B. Baumann, on a charge of disorderly conduct growing out of a fight in the street, Werner had testified before Magistrate Nolan that Mrs. Werner and Baumann had met in Chicago and registered as man and wife at the Hotel Morrison. That statement has been found to be untrue. Werner did not testify to that effect and an investigation shows that he has no basis in fact for making any such statement. If he had, he probably would have used it as a counter action to the divorce suit which his wife brought and won against him.

At the time of the fight that landed Werner and Baumann in court, Werner was released under a suspended sentence and Baumann was at first sentenced to thirty days. This sentence, however, was reversed later, when E. B. Cohen, his attorney, appealed the case to General Sessions.

OPPOSE "JIM CROW" PARK

LOS ANGELES, Mar. 28.—The New City Council has been petitioned to prevent the establishment of a colored amusement park here, according to the City Clerk, who has received a voluminous petition to that effect. A site in the suburbs was recently leased by the Pacific Electric Land Company for the purpose of erecting an amusement place for colored people.

PATCH RAPS MAC GREGOR

PITTSBURGH, March 29.—William Moore Patch, the local theatrical man, who, in partnership with the New York producer, Edgar MacGregor, produced "The Sweetheart Shop," recently took a rap in a local newspaper at producers in general and MacGregor in particular and also explained why the show had to be re-cast.

The following is his explanation:

"It is a well-known fact that nine out of ten producers know little about what lies beyond the footlights. They dwell in an artificial atmosphere and rarely ever mingle with people outside of their own profession. When they are at work on a new play they are so intent on what is transpiring on the stage that they have little or no time to sit alone in the audience and hear the brutally frank remarks of the long-suffering public that gives them their living through the box office. It is said that David Belasco is the only man in the American theatre today who ever sits in the auditorium, incognito, 'to see himself as others see him.' If this is true, his remarkable success is easily explained.

"The continual cry of the theatrical producer and the playwright is that the public never knows what it wants. Perhaps if some of these gentlemen would spend some time studying public opinion and less time forcing their own viewpoint down the public's throat they would save themselves time, money and endless effort."

As a sort of personal alibi Mr. Patch lets it be known that whatever may have been the defects of "The Sweetheart Shop," as seen in Pittsburgh, he was not wholly the guilty party, for he says:

"Though the comedy was financed by me, during its rehearsal I was in the West, and got back barely in time to see the first performance in Baltimore. In consequence, all the details of casting, staging, etc., had been left entirely in the hands of others. The results have gone far to prove the above statement regarding the viewpoint of men born in and accustomed to the theater. Mr. MacGregor is one of the most expert men in his line in the country. There is scarcely a detail of the technical end of the theatre he does not know. His skill was demonstrated in 'The Sweetheart Shop' in the staging of the piece. But the casting of the principals was inexcusable. Not one of them could sing—with the possible exception of Robert McClellan, whose acting was so bad that one wonders why and how he was ever chosen. As a result, Hugo Felix's score was literally murdered, while the various types Miss Caldwell introduced into the book never for one minute got across.

"In spite of all this, I had to argue with Mr. MacGregor and the authors for days and nights at a stretch to make them see what any child in the audience could have told them. Mr. MacGregor was so busy behind the scenes that he did not have time to sit in the auditorium—except to look at the stage or to observe some particular dancing number. It was only when 'The Sweetheart Shop' opened in Pittsburgh that Mr. MacGregor took the trouble to break away from the footlights, only to learn who was who and what was what."

COAST GETS JEWISH STOCK

SAN FRANCISCO, Cal., March 27.—Another Jewish dramatic company will open here on April 15th, with the beginning of a three months' run by the Farber Dramatic Company at the Garrick. Farber has leased the house for three months, with an option. It was formerly on the Orpheum Circuit.

PARAMOUNT PURCHASES HOUSE

SAN FRANCISCO, Cal., March 27.—Paramount Pictures, Inc., has purchased a 70 per cent interest in the Coliseum Theatre, in the Richmond district. They are remodeling the house, considered one of the finest picture theatres in the country, by adding 500 new seats and enlarging the stage.

OAKLAND PARK OPENS

OAKLAND, Cal., March 27.—The Summer season of Idora Park, the finest amusement center here, opened today with many new attractions. B. L. York is managing it.

"GOLDEN DAYS" PROMISING

CHICAGO, March 28.—George Tyler has come forward with a new play entitled "Golden Days," presented at Powers Theatre last week. Sidney Toler and Marion Short are the authors. The piece, as a whole, was well written, staged and acted. It should have a successful run here, with an equally successful one in New York, should it open there.

The story concerns Mary Ann Simmons, who leads a lonesome but not bucolic life, at the beginning of the play, in a rural town in Connecticut. She has loved and been loved by a village youth who has moved away. Then a rich aunt, known to the society editors of the metropolis, arrives. Stratagems are her specialty. She dresses her niece like a fairy queen and makes her the belle of the village. Later, she takes her to the city and there the boy whom she once loved in the Connecticut village proves to be not the one for her future affections. Her heart goes to another youth, who has for a month played a game of make-believe with her, that she might completely recapture the fancy of the erstwhile villager.

This helpful conspirator goes to war, and Marion Simmonds, the Mary Ann that was, follows him in the guise of a Salvation Army worker. In France, these two young people are lost to each other, and they come home in the Spring of 1919 with heavy hearts. But it only takes a few strokes of the playwright's pen to unburden them of woe and to lead the girl into the right pair of arms.

Patricia Collinge and Norval Keedwell play the leading roles. Others in the cast are Bernice Hardley, Helen Lowell, Blanche Chapman, Maude Turner Golden, Camille Pastorfield, Nancy Currier, Norma Lee, Ray Van Sickle, Paul Kelly, Hortense Alden, Adrian Morgan and Alexander Clarke, Jr.

"MAMA'S AFFAIR" LEAVING

Despite the comparatively good business done at the Fulton Theatre by Oliver Morosco's "Mama's Affair," Rachel Barton Butler's Harvard prize play, it is leaving for a tour over the Subway Circuit, beginning April 12.

The play finished its seventh week at the Fulton last Saturday night, where its receipts for the entire period totaled \$64,900, or a weekly average of \$9,271. Last week the show got \$8,400.

"Mama's Affair" is being withdrawn from the Fulton by Oliver Morosco chiefly because he has an opportunity of booking it into Chicago advantageously early in May. By that time, the play will have finished its subway tour. Had he not accepted the subway booking at this time, it is quite likely that Morosco would have had to take the play out of the Fulton by April 12, anyhow. In which event he might have lost the Chicago booking. For, according to the booking contract, it is discretionary with Oliver D. Bailey whether or not Morosco's play remains at the Fulton longer than eight weeks.

Bailey has received a very substantial guarantee from the banker who is backing Claude Beerbohm in "The Bonehead" show, and it is quite unlikely that "Mama's Affair" would be permitted to remain at the Fulton beyond the eight-week period mentioned in the booking contract.

"OH LOOK" CLOSING ROAD TOUR

WILKES-BARRE, Pa., March 27.—"Oh Look," with the Dolly Sisters, Roszika and Yancsi, will close a tour of thirty-one weeks at the Grand Opera House here tonight. The Dolly Sisters will sail for England within two weeks and appear for the first time, late in April.

ED LESTER ROBBED

Ed. H. Lester, manager of the "Twentieth Century Maids," was robbed of over \$700 in wearing apparel and other items by a thief, while stopping at the Munro Hotel, Cincinnati. Lester is bringing suit against the hotel management.

GORDONS' SIGN ORGANIST UP

BOSTON, Mass., March 27.—Arthur Martell, an organist, has signed a contract with the Olympia Theatres, Inc., controlled by the Gordon Brothers, to play on the Olympia chain for the next ten years.

CAPITOL CHORUS THREATENS STRIKE WHEN GIRL IS LET OUT

Refuse to Go on Last Friday, After Scene With Assistant Stage Manager, Until She Is Taken Back. Then March to Equity and Join Association

The entire opera chorus at the Capitol Theatre threatened to strike at last Friday's matinee, following a row, backstage, in which, it is said, Harry Lockstrom, assistant stage manager, used abusive language to Olga Marlian, a chorus girl, and dismissed her from the cast. The pending hostilities, however, were called off in time for the afternoon performance to go on, and the girl was reinstated.

The trouble started at the morning rehearsal of "Cavalleria Rusticana" when, it is said, Lockstrom criticised the girl severely after the latter refused to scream with the rest of the ensemble in one of the chorus passages. She refused, she said, because it hurt her throat and because she had been instructed not to do so by her vocal teacher. Later, Lockstrom is reported to have called her down again; this time because she did not kneel in what he considered the proper manner. The girl is said to have retorted, and Lockstrom to have become abusive in his language to her.

It is further reported that Lockstrom laid hands upon the girl before dismissing her from the cast. Following the girl's dismissal, the entire chorus, as well as musicians and stage hands met, and it was

decided that either Lockstrom would apologize and reinstate the girl or the chorus would walk out. The musicians and stage hands, on general principles, are said to have backed the strikers in their demands.

Lockstrom is said to have thought better of his hasty action, when confronted with the possibility of having his company walk out, and to have reinstated the girl. When seen, he stated that the whole affair was the girl's fault, and that it was she and not he who became abusive. He also stated that he was acting in the capacity of chief executive backstage, in the absence of William G. Stewart, stage director, who has been ill for the past week, and that, as yet, the "front of the house" had not been notified of the trouble.

Immediately following the trouble, the entire chorus made its way to the Chorus Equity headquarters and joined in a body. According to Equity officials, so many people have not joined in one body since the Hippodrome chorus joined the Equity banner during the strike. Repeated efforts, they assert, have been made by Equity officials to sign up the Capitol company, but every advance, before the trouble, has been repulsed.

TROUBLE OVER CHILD

Morris Green, manager of the "What's in a Name?" show at Maxine Elliott's Theatre and Mrs. Hannah Connors, were held last week in \$300 bail each for Special Sessions by Magistrate Nolan in Jefferson Market Court. Both were charged by Daniel J. Supple, an officer of the S. P. C. C., with violating section 485 of the Penal Laws, having to do with the appearance on the stage of children under the age of sixteen.

It is charged that Vivian Connors, eleven year old daughter of Mrs. Hannah O'Connor, danced and sang in the "What's in a Name?" show, although the license under which she was permitted to appear in the show expressly forbids a child from doing more than a speaking part on the stage.

Green, because of his managerial connection with the show and Mrs. Connors, as the child's mother, were therefore summoned to appear before Magistrate Nolan. Both pleaded not guilty, but were held for Special Sessions, nevertheless, Al Jones furnishing cash bail for each of them. The trial in Special Sessions is set for April 5.

With the service of a summons on Green and Mrs. Connors, the child was withdrawn from the cast last week. Olin Howland took her place in the various scenes of the show for one performance, and later Alice Hegeman managed to fill in for her.

"VIRGIN" DOES \$12,000

"The Virgin of Stamboul," the feature attraction at B. S. Moss' Broadway, drew a \$12,000 house last week. These figures are smaller than expected, following the sensational publicity given the picture. The film has been leased for a four weeks' run.

"The Jazz Revue," with John Muldoon, Pearl Franklin, Lew Rose and Eddy Edwards' Jazz Band is the added attraction.

CARYLL ARRIVES WITH PLAYS

Ivan Caryll, composer, arrived in New York last week aboard the *Lapland*. While in London he completed and placed two new shows, one called "Chouquette," with Sir Alfred Butt, and the other, "L'Ail de Paris," with Grossmith and Laurillard. He is writing a new musical show to be produced by Charles Dillingham next season.

"OUI MADAME" GETS \$8,000

Philadelphia, March 29.—"Oui Madame," the newest Victor Herbert musical play, which opened here last Monday at the Philadelphia Theatre, finished its first week last Saturday night with receipts totaling \$8,150. This is an extraordinary week's receipts for this little theatre, whose total seating capacity is less than 300.

The show charged \$5 for every seat in the house on the opening night and took in upwards of \$1,400 on that performance alone. The balance of the week the top price was \$3.50, exclusive of the war tax. And, most of the seats are priced at \$3.50.

Incidentally, this is the first time in the history of this house that \$5 top was charged for any show.

Although it is known that "Oui Madame" was produced by a syndicate in which George Nicolai is a prominent figure, the name of Alfred E. Aarons is given in the show's billing as its ostensible producer. This is the first time in many years that Aarons' name has appeared here as producer of a show, which seems to indicate that A. L. Erlanger's right hand man has renewed his former personal interest in musical productions.

EUROPEAN CHILD TROOP COMING

James Slevin, who brought the Vatican choirs over here, has made arrangements for an American tour of the "Teatro Piccoli," a troupe of operatic child artists never seen outside of Rome. Also he will bring over here for a tour the famous Italian warrior-poet-patriot, Gabrielle D'Annunzio.

Arrangements are now under way for the American tours of several other famous European organizations, which have never been seen or heard outside their native lands.

WILNER DOING ANOTHER

"Oh, George," is the tentative title of a new musical play which Wilner and Romberg will place in rehearsal within the next two weeks, it was learned early this week.

The play's book was written by Robert Baker, the lyrics are by Alex Gerber and Sigmund Romberg has composed the score. The show is scheduled for presentation out of town during the latter part of May.

NEW "FLORODORA" GREAT

ATLANTIC CITY, N. J., Mar. 29.—What may honestly be called a stupendous production was witnessed tonight at the Globe Theatre here, when the Shuberts presented a revival of "Florodora." The entire production has been under the personal supervision of J. J. Shubert, and he has done his work well. It is by far the finest presentation the Shuberts have ever made for the stage, and is a finer thing than it was at its first introduction.

Lavish in costume and scenery, peopled with capable and talented artists "Florodora" tonight took the house literally by storm, and when, in the famous sextette, an encore was offered presenting the style of the original costumes, the old-timers set up a din that lasted for minutes. Rarely has Atlantic City had such a night at the theatre.

Everyone in the show can sing, and the chorus, this time, has been chosen not only for beauty but for singing ability as well. The effect was electrifying, Eleanor Painter, as Dolores, sang beautifully, as usual, the big number being "Somebody," and Walter Wolf, in "The Shade of the Shelter Palm," won the house. The admirable and unmatchable sextette "Tell Me Pretty Maiden," was sung by Dama Sykes, Dorothy Leeds, Fay Evelyn, Beatrice and Marcella Swanson and Muriel Lodge, and by Minor McClain, George Ellison, Frank Curran, Lewis Christy, Allen Jenkins, and Robert Galley.

Christie MacDonald, with her beautiful and charming voice, sang "When I Leave Town," "Tact," and "Philippine Islands" and also took part in the trio "I Want to Marry a Man I Do."

George Hassel, as Tweedle Punch, was never funnier in his life than he was tonight. Playing opposite him was John T. Murray, mellow in his humor and capable in his singing. Margot Kelly was Angela Gilfain and carried her place through sheer personality.

This "Florodora" is so perfect and so scintillating a performance that it is quite impossible to prefer any one player or any one scene to another. Beautifully mounted, gorgeously costumed, entrancingly sung, the twenty year old piece put to shame even the most pretentious of modern musical mixtures, offered on the stage to-day. Quality counted, and "Florodora" had quality aplenty.

BLIND PLAYERS GIVE SHOW

WATERTOWN, Mar. 26.—The Perkins Players, of Perkins Institute for the Blind, in this city, presented "Julius Caesar" to a large and appreciative audience on Wednesday night and scored a success that will result in a second performance on Friday evening. The entire cast was made up of blind characters, but each did his or her role excellently.

The performance was given for the benefit of the Howe Memorial beneficiary fund and the Smith College fund.

FRAZEE BUYS HARRIS THEATRE

The Harris Theatre, on West Forty-second street, between Seventh and Eighth avenues, was purchased last week by H. H. Frazee, from Mrs. Henry B. Harris, at a price not announced. The theatre was originally built by William B. Harris, father of Henry B., who was lost on the Titanic, at a cost of \$500,000, in 1900.

The Selwyns are now operating the theatre under a lease which expires July 1st, when Frazee will take possession.

DODGE AND POGANY DISSOLVE

The producing firm of Dodge and Pogany, organized last year, has been dissolved, as a result of losses sustained from the producing of "Musk," at the Punch and Judy Theatre. It is reported that Wendell Phillips Dodge and Willy Pogany sunk \$18,000 in putting on that show.

MC GLYNN WRITES PLAY

Frank McGlynn, who plays the title role in "Abraham Lincoln," has written a play entitled "Reaping the Whirlwind," which Gleason-Block, Inc., composed of Jack Gleason and Fred Block, has promised to produce. This firm has also secured the rights to "The Rainbow Girl," the K. and E. play.

"BONEHEAD" NEEDS RE-VAMPING

PROVIDENCE, Mar. 24.—"The Bonehead," a farce comedy in three acts by Frederic Arnold Kummer, was presented here by Claude Beerbohn for the first time last week, at the Providence Opera House. Before this latest addition to the theatre, can ever hope to attain success along Broadway, it will need considerable re-vamping, especially the last act. However, the comedy, as a whole, has substance and, even as it now stands, is decidedly humorous.

The plot is strangely reminiscent of a story that appeared in the Saturday Evening Post several years ago and serves as an admirable basis for a play of the serio-comic variety. There is a plane bonehead who made money in cement and loved his wife. The latter absorbs a multitude of half baked ideas, invades Greenwich Village and begins cutting up shamefully with a tin whistle poet. Then, through hubby's cement filled cranium, comes the thought that what is sauce for the goose should be sauce for the gander. And he cuts loose at a pace that soon has even the ultra-ultras looking as conventional as a glass of ice water on a speaker's table. Of course, wifey catches the drift and the couple return to Flatbush to live quietly, ever after.

As the piece now stands, the first act is by far the best. It is well put together. There is snap and point to its dialogue and its exposition is clear. The second act begins to weaken, but there is much that is humorous about the satirical manner in which the author handles it. The third act sags the most and will need working over.

Edwin Nicander and Alberta Burton have the leading roles, which are well handled. Others in the cast are Vivienne Osborne, Edwin Nicander, Leonard Doyle, William St. James, Nita Naldi, Beatrice Moreland, George Gaston, Harriett Hewett, and Argyl Campbell.

"The Bonehead" is scheduled to open here April 1st at the Fulton Theatre. How it is able to get into the Fulton at this time, it was learned this week, is primarily because of the Wall Street financial backing that Claude Beerbohn has obtained.

One of the Lewisohns is reported to be the banker behind the play. It is known that "The Bonehead" comes into the Fulton under a booking contract with Oliver D. Bailey, which guarantees the latter a weekly rental, said to be \$5,000, for his end. The contract also fixes the play's minimum run at the house at eight weeks.

Although the booking contract was made by Bailey with Sanger and Jordan, the play brokers who are acting as managerial agents for Claude Beerbohn in this country, the banker who financed the play, has made himself personally responsible for the \$40,000 guaranteed Bailey on "The Bonehead's" engagement.

"BRONCO BILLY" EXPECTED

PARIS, Mar. 29.—G. M. Anderson, the former "Bronco Billy," is coming here from New York to organize a big motion picture producing company with American capital, it is reported. Anderson is expected here within the next two weeks and will start work on a series of special French pictures starring American and European artists.

BABE WELLINGTON IS BACK

Babe Wellington has returned to the National Winter Garden, where she opened Monday. Lew Rose, late of the "Rose Sydel Show" and "Cracker Jacks," also opened Monday, as did Arthur Harrison, a "straight" man, who recently arrived from the Coast.

CORBETT AND VAN TEAM UP

James J. Corbett, former heavyweight champion, motion-picture star and vaudeville, will return to vaudeville in a new sketch called "The Eighteenth Amendment," with Billy B. Van, the comedian, as his partner. The sketch has already been shown at a Friar's Frolic, by Vas and Dave Ferguson.

FRANK PENNY "SET"

Harry Hastings has signed Frank Penny for one of his shows next season.

VAUDEVILLE

N. V. A. HOME ONE YEAR OLD TOMORROW

WILL HOLD CELEBRATION

The first anniversary of the new N. V. A. Clubhouse will be celebrated to-morrow (Thursday). The occasion will be marked by an open house, festivities beginning at eight-thirty in the morning and continuing to the early hours of the next day. All members of the organization, as well as others identified with the vaudeville profession, are invited.

The program, as planned, will include continuous dancing, vaudeville shows and addresses by Mayor Hylan, Edward F. Albee, Henry Chesterfield and others. In addition to this, a buffet luncheon will be served to the guests from the new cafeteria, in the grill room, which will be opened then for the first time.

It is estimated that more than 250,000 guests have been entertained at the club house since its opening a year ago. In addition to this, the complaint department reports more than one hundred cases arbitrated. Throughout the Winter, informal dances have been staged every Thursday night and on Sunday's. Bohemian nights have been held in the club's theatre.

It is expected that the anniversary ceremonies will be attended by every performer appearing in the city.

ACT GOES TO CUBA

C. C. Ward, who recently brought suit against the Golding Scenic Studios, through Alexander Tendler, won a judgment last week in the Municipal Court and was awarded \$140 and the settings of a diving act he claimed were being held by the Golding Studios. He then sailed with his act, known as "Ward's Diving Models," for Cuba, where it has been booked for twenty-one months.

MME. SYLVIA LOSES BROOCH

CHICAGO, Ill., March 29.—Marguerite Sylvia, opera singer, playing an engagement at the Palace Music Hall, reported to the police this week that she lost a \$500 diamond brooch on Wabash Avenue last Wednesday. The police have failed to find anything of the missing jewel. Mme. Sylvia closed her engagement on Sunday.

ANNULS HER MARRIAGE

CHICAGO, Ill., March 27.—June Marie Cowan, wife of Eugene Cowan, a vaudeville actor, obtained an annulment of her marriage last week on the grounds that her husband had another wife, living in Grand Rapids, Mich.

ANIMAL ACT REHEARSING

PHILADELPHIA, Mar. 27.—Pamahasika's Pets, in their Winter quarters here, are preparing for the coming season, which will be Pamahasika's seventeenth consecutive one over the Summer Chautauqua routes.

DAVID BAND HAS BALL TEAM

The House of David Band has organized a baseball team. The be-whiskered aggregation will cross bats with the N. V. A. team and various other theatrical nines.

STRAND, ERIE, CHANGES

ERIE, Pa., Mar. 29.—The Strand Theatre, this city, considered the costliest and most beautiful theatre in the state, has been taken over by Roland and Clarke, of Pittsburgh.

NEW ACTS

Cy and Cy, a new bicycle act, will open this week at the 58th Street.

Lillian's Dogs, has been revised and will re-open soon as a new act.

Eddie Gerrard will be seen in a revival of "Dooley and the Diamond" soon.

Beck and Trust, billed as "Two Song Fools," a singing and piano act, will open this week.

Cissie Vernon and the Rialto Five, a singing, dancing and jazz band act, carrying a special setting, will open at the Lyric, Newark, this week.

Bennett and Leo are having a new act written by Allan Spencer Tenney.

Jack Kingsley, floor manager of the Roseland Ballroom, Philadelphia, will open for a second tour of vaudeville in a new dance act with his wife, Helen Kingsley.

"The Three Mile Limit," a new act written and produced by Harry Walker, with a cast of seventeen people.

Dr. Martin A. Summers and J. J. Owens have a new sketch called "The Game," (Jack Linder.)

"Scatter," in a new nut single, opens April 5th out of town. (Hodgkins and Brown.)

The Ormonde Perley Revue, to contain a cast of female impersonators all of whom have served in the army, opens out of town April 5th. (Hodgkins and Brown.)

SING SING GETS SHOWS

Under the auspices of the Mutual Welfare League of Sing Sing Prison, a series of monthly entertainments was started last week. The first one consisted of a number of vaudeville acts, booked through Harry Shea, who will continue to do so once a month, and of Billy Roche, the fight referee and manager, who booked a number of bouts.

The vaudeville acts last week consisted of Robinson and Parquette, Maurice, Farrell and Hatch, the Zanzigs and Emma Stevens. From Al. Fields Minstrels came Kennedy, McCormick, O'Brien and William Doran. The bouts on the bill were Jack Britton vs. Red Allen, Artie O'Leary vs. Freddy Simmons, "Knock Out" Eggers vs. Johnny Clinton, Gene Tunney vs. Bartley Madden, Sgt. Ray Smith vs. Jimmy Maxwell, Mickey McCabe vs. Johnny Sullivan, and Young Monday vs. Young Muldoon, the last two wrestlers.

WINS RAILROAD CASE

CHICAGO, Ill., March 27.—Mrs. Frank Luce, who is with her husband, Frank, in the act known as "The Musical Hunters," came to Chicago last week to try a case pending in the local courts against the Chicago and Alton railroad and the Pullman Car Company for personal injuries sustained by her while boarding a train from St. Louis to Chicago. She was represented in court by Leon A. Berezniak. Judge Baldwin decided in her favor and judgment was rendered against the railroad and Pullman Company.

CLAIMS A SETTING

William H. Osterfeld, former manager for Dong Fong Gue and Harry Haw, has filed complaint with the N. V. A. against the latter team. Osterfeld claims the act is using an original setting designed by himself after he requested them to discontinue with it. The matter will be taken up this week by the complaint board.

CORTEZ AND PEGGY SAILING

Cortez and Peggy sail on May 22, aboard the La France, for Paris, where they have a ten-week contract with "Au Jardin de Murcie," the current Spanish attraction there. They return the first week in August to join a Broadway production.

"LAST NIGHT" RESUMES

"Last Night," the Lawrence Schwab production, opens for a tour of the Orpheum Circuit on April 1.

CANADIAN R. R. FARES ARE BOOSTED

ADD 10% TO ALL TICKETS

TORONTO, March 28.—Vaudeville performers playing Canadian houses will, hereafter, be called upon to pay an increase of ten per cent on railway fares to all points in the United States. Thus, if a performer has, therefore, paid \$25 for a ticket from here to Chicago, he will, hereafter, have to pay \$2.50 more.

This change went into effect early this week on all Canadian railway lines. The increase will apply to all through tickets except sleeping and parlor cars. The change is a result of the low rate of Canadian exchange.

STORM KILLS TWO PERFORMERS

ELGIN, Ill., Mar. 29.—Two performers appearing at the local opera house were killed yesterday when the theatre was razed by the tornado that swept this section. They are Sam and Kitty Bevelie. The house played Pantages time. The act was booked out of Chicago by Jimmie O'Neill.

Henry Chesterfield has despatched telegrams to all theatrical managers in the devastated district, notifying them that the N. V. A. will assist all performers who were injured or otherwise embarrassed by the storm.

START HOSPITAL BENEFIT

CHICAGO, Ill., March 27.—Plans are under way for the annual vaudeville benefit to be given for the American Theatrical Hospital Association at the Auditorium Theatre. Many prominent artists will contribute their services and all local theatrical men are combining efforts to make this year's benefit the most successful yet given. The fund is being used to maintain free service and beds at the American Hospital, where needy Thespians are taken care of.

LLOYD GOES INTO FILMS

Chick Lloyd left New York Saturday for Hollywood, Cal., where he will appear in pictures for the Famous Players-Lasky Company. He will stay there until June. He will then return to New York and start rehearsals in the new show the Shuberts will produce, in which he and Donald McNally will be featured. George B. Hobart is writing the show.

MOSS USHERS FORM ACT

Stanley Lawton, musical director for the Moss Circuit, has formed a female quartette act, composed of four ushers, who Lawton "discovered" in different Moss houses. He arranged an act for them, and Tom Rooney has booked them for a tour of the Moss Circuit. They opened at the Hamilton on Monday, and are billed as "Four Ushers."

SIGN FOR LUNA PARK

Herbert Evans, who has taken charge of the press and publicity work for all attractions at Luna Park this season, has signed the following acts for his park: Dolores Vavacita and her Leopards, Burzac's Circus, Gruber's Circus, the Flying Martens, all of whom have been seen on the big time, and Pryor's Band.

HOLD N. V. A. BENEFIT APRIL 16

The annual benefit performance for the N. V. A. will be held in the Hippodrome on the evening of April 16. Headline acts playing the local theatres that week will make up the program.

N. V. A. TEAM TRAINING

Preparations for the forthcoming baseball season are in full sway at the N. V. A. New players have been recruited and the old team is being whipped into shape daily at the City College ball grounds. Arrangements have been made with the Lights and Wintergarden, the Friars and the Lambs. The Wintergarden nine will be the first to cross bats with the N. V. A. aggregation some time within the next few weeks.

Negotiations for a New York ball park are also being carried on. It is hoped that either the Treat 'Em Rough diamond at Dyckman street, the new Dick Jess field in The Bronx or the Fletcher field in West New York, can be secured for the games.

The new recruits are Georgie Price, Frank Lead, Loring Smith, Frank Jerome, Paul Morton, George Wilson, Ben Lynn and Nat Burns. The last season's vets who are out on the field again are Joe Brown, Jess Thorn, Eddie Brennan, Earnest Pistor, Buddy Sheffer, E. Staunton, Dewy Barto, Joe Worth and Van and Schenck.

LOEW PLANS DENVER HOUSE

DENVER, Colo., March 27.—Ackerman and Harris, Western representatives of Loew's, Incorporated, announce that they have just taken over property in the heart of Denver and will commence the erection of a theatre and store building as soon as present leases on the property expire, at a cost of \$500,000, and with a seating capacity of twenty-five hundred.

This house will be devoted to vaudeville and pictures. The acts now playing the Loew circuit, after traveling through California, will go from Los Angeles to Salt Lake, thence to Denver and then on East.

EDYTHE BAKER QUITTING FOX

Edythe Baker, the pianiste in Harry Fox's act, will leave Fox at the close of this week's engagement at the Orpheum. She will either go into a musical production doing her specialties, or start rehearsing an act of her own.

GET LOEW FRANCHISE

Irving Yates, formerly of Yates and Earl, in Chicago, and Lew Cantor, of Chicago, have combined into one booking firm and secured a franchise on the Loew Circuit. Both formerly booked acts on the Western vaudeville time.

STATE LAKE HAS NEW MANAGER

CHICAGO, Ill., March 27.—F. N. Phelps, former manager of the Orpheum Theatre, Duluth, Minn., has been appointed manager of the State Lake Theatre, succeeding Harry Singer, who has been transferred to New York.

STANLEY AND CUDDLES SPLIT

Harry Stanley and Cuddles Fararr split their act last Saturday. Stanley, who formerly appeared in "La, La, Lucille," intends to go back to productions. Cuddles Fararr will be seen with a new act shortly.

REVIVING WOOLF PLAYLET

"In the Subway," a playlet by Edgar Allen Woolf, formerly presented in vaudeville by Violet Black and company, is now being revived and will be done by Grace Bishop and company. It will open shortly.

LEW FIELDS RETURNING

Lew Fields is planning a return to vaudeville in an act in which he will be assisted by George Monroe and Harry Fischer.

JACKSON BECOMES STANFORD

"Happy" Jack Jackson has announced that, hereafter, he will be known by his right name, Jack Stanford.

VAUDEVILLE

PALACE

The bill, after the second act, was switched about, bringing the Mosconi Family into number three position, and the balance of the show entirely out of focus with the program arrangement. The show is excellent in every respect, and much comedy was in evidence.

The pictures opened and were followed by Captain Max Gruber and Mlle. Adelina and their elephant, horse, pony and dog. The animals went through their work in splendid style and, after every trick, much applause greeted them. Gruber is a wonderful trainer, and has his stunts so arranged that the punch is at the finish, putting the act over.

Nelson and Cronin are new at the Palace and, in number two spot, gave a good account of themselves. Nelson carries the burden of the act by delivering songs that hit the mark. His forte is comedy numbers of the nut type, where a gesture or motion causes much laughter, and another number of the "By Jingo" style would not be amiss. Cronin plays the accompaniment and fills in with harmony and a patter chorus that was well placed. The act is pleasing from start to finish and almost stopped the show.

The Mosconi Brothers and Family scored a sensational hit with their dancing act that contained a world of splendid stepping. The act only played the house a few weeks ago and registered strongly. Verna is a marvel, as, in two of the numbers, she lost a shoe and went through her work like a real showwoman. "Pop" and Louis, not forgetting Charlie, Willie and John, make up a happy combination of expert dancers.

Val and Ernie Stanton should be held over for another week, at least, as their offering is replete with comedy, augmented by raggy music and a travesty dance that spelled class. The boys are playing their initial appearance and, if applause and laughter count for anything, registered one of the big hits of the show. Acts of this description are welcome in vaudeville, as they contain real merit, and the Stanton Boys can go down next to closing on any big time bill and score as deservedly as they did at the Monday afternoon performance.

Joseph Santley and Ivy Sawyer and Company duplicated their success of last week and sent them out talking during intermission. The act is classy all through and presented by a pair of wonderful artists. Santley was severely handicapped by a heavy cold, but stuck to his task, putting the numbers and dances over to the delight of all.

"Topics of the Day" was flashed during intermission.

Swift and Kelly presented their pretty little skit entitled "Gum Drops." Kelly is a clever performer and with the material in less capable hands it would not get over. But he has a knack of delivery that hits the mark. Mary Kelley is a sweet, demure miss and works finely, also delivering a ballad that was excellently rendered. The act undoubtedly scored solidly, but a heavier punch in the early portion would make it well nigh perfect.

Leon Errol, always a favorite, gained many new friends. His characterization of the inebriate was a howl. Alf James is a corking "straight," and worked opposite Errol to perfection. The comedian has cut out the business of stumbling over the hat, and this makes the act faster. The falls and breaking of the vases caused howls of laughter, sending him off to a huge hit.

Julius Tannen, the "Chatterbox," at times was a full length ahead of his listeners, as his act is so rapidly delivered that he was compelled to wait for laughs. Most of his old, with a good share of his new material, was delivered and topped off by a recitation that won a hearty hand.

The Magleys closed the show and only worked three minutes, offering their well-known whirlwind dance, very capably delivered, to much applause. J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

COLONIAL

The Musical Johnsons was the opening turn after the news real, and found favor with a good repertoire of popular, production and operatic numbers, which they rendered on the xylophone. Both men make a neat appearance, and displayed excellent ability with their instruments. Their repertoire, besides being well chosen, is arranged in a manner that gets results.

Mollie Fuller and company offered their "Cousin Eleanor" sketch, by Frances Nordstrom. Upon Miss Fuller hinges the entire responsibility for the act's getting over, and she does her work capably. The work of the young man who is supposed to be in a scrape, out of which she rescues him, needs a lot of improvement, for it is too affected at present. The sketch has some clever bits, and, due to Miss Fuller's work, went off to a good amount of applause.

Mae and Rose Wilton, after a run in a production for a while, are back with new frocks, some new bits and many of the old bits which they formerly did in vaudeville, the latter being in the majority. They opened with a "Pretty Little Cinderella" number, and then Mae offered "I Hear You Calling Me." The rest of the routine, although different as far as published numbers are concerned, is arranged exactly as done before. Rose then did her flirting bit and the girls took a number of encores.

Amelia Stone and Armand Kaliz, assisted by Paul Parnell at the piano, offered their vaudeville "Song Romance." Stone is evidently getting disgusted with giving classic pieces to vaudeville patrons, and is doing more in the comedy line than the offering formerly contained. After the reception that this audience accorded some artistic acts, one can't blame him for doing so. Both sing in good voice and had no difficulty in doing more than please.

In the hands of less capable performers than Joe Morris and Flo Campbell, "The Avi-ate-or" would have long ceased to be a strong laugh vehicle on the big time. However, these two have a manner of working that brings laughs. Flo Campbell has added a little fat since we last saw her, but is still as pretty as ever and delivers her song numbers better than ever. Joe Morris' nut comedy is always laugh-provoking. Henry Bergman, of Clark and Bergman, assisted them with some comedy from a box and also sang.

That the old-fashioned melo-drama is still liked by a great many people, was proved by Laura Pierpont and company, who scored a big hit in closing the first half with "The Guiding Star," by Edgar Allan Woolf. The offering will be fully reviewed under "New Acts."

Zomah, with her male assistant, followed the Topics of the Day with her mind-reading offering. Whether she reads thoughts or uses some system, she is to be given credit for a very clever offering of its kind.

Herchel Henelere had some trouble in the first half of his act with the gallery gods, who did not like the artistic portion of his act, and started to "razz" him and throw coins. They ate up the "hokey" part of the act, however, and were sufficiently pleased with his jazz bits to give him a good hand. The woman rendered capable assistance.

William and Gordon Dooley, with the Morin Sisters, went on after five, but held them in. The boys' burlesques proved to be their usual screams and the girls also did well. One of the sisters has not fully recovered from her recent injury and only appeared in two numbers.

The Arc Brothers closed the show with a nicely worked out routine of strong man feats. G. J. H.

ROYAL

Rekoma opened the bill in a neat dress suit, doing a number of handstands and three-quarter turns walking on his hands, close to the floor and keeping up the swinging turns. The usual handstands on pedestals, building up the spool column and other familiar tricks were also indulged in.

Wilson and Larson followed, and for their first number sang a double, each using a line and repeating over and over finally going into a dance which showed nothing new in the way of steps. The comedian did a few falls. The act then goes to two and a somersault and full twist are shown by one of the boys jumping on the high end of a somersault board, the impact throwing his partner into the air. This was the only flash of real cleverness in the act, the slap-stick comedy indulged in bringing them but poor returns.

Ethel Mac Donough, with a special drop in one, undressed and dressed several times behind a curtain which was pulled down, the shadow showing while a number of slides were thrown on the drop. This stripping has been eliminated from all the burlesque shows on both wheels and just why it should find a place in vaudeville is not clear. It surely creates a bad impression in the minds of the more youthful, at least.

Emerging from the drop after each change, Ethel sings a number of songs and does some talk. It lacked novelty and punch, in fact was very trite and ordinary and did not interest the audience, who started first to talk, then to kid, until it was necessary to put on the house lights.

Donovan and Lee repeated the hit they made the week previous when their act was reviewed at the Harlem Opera House. Miss Lee's methods are similar to Corrine Sales, of Dooley and Sales.

Sophie Tucker closed the first part to a solid hit. Opening with "By Jingo," she sang "Buddy," with a special fireplace light effect in the foots and offered a routine of Jazz numbers including "Dardanelles," "Sweet Papa, Your Mama's Gettin' Mad," and "Why Should I Always be Alone?" Her green dress, trimmed with brilliants and a lavender train, with a fur trail, was a flash. For encore, she did "The Rose of Washington Square," one of her best numbers, and "The Vamp."

Wright and Deitrich opened the second half, singing a number of songs in good voice. Miss Deitrich looked neat and charming and put over the coon lullaby song nicely. The "Camp-fire" song was marred by poor harmony singing.

Trixie Friganza did the same act reviewed at the Palace, but was not the hit, especially in the comedy talk, that she was on Broadway.

Geo. Price, next to closing, dances well and speaks plainly. His singing is fair, but his imitations are poor, especially that of Al Jolson, which, however, got him a hand. Bringing on his sister, he took a rap at the Mosconi family, decidedly out of place and unprofessional. The "Sister" sang "Buddy" and "Baby Smiles at Me," both used before. She has a strong voice and shows promise. She was a hit. The act went strong at the finish.

La Toy's dogs held most of them in. The pose of "His Master's Voice" was the most clever, it being impossible to tell whether the dog or an imitation was used until Miss La Toy moved the dog's head.

Royal News Pictorial closed the bill. H. M.

CLOSE AT CHURCHILL'S

Henri and Lazell closed a thirty-six weeks' engagement at Churchill's last Sunday night. They opened at Reisenweber's Monday.

RIVERSIDE

Pat and Julia Levolo, in a wire-walking act, opened the show and did remarkably well. Pat is a clever performer and does a number of difficult feats. Julia is an able assistant and performs several stunts which are away out of the ordinary.

Eleanore Cochrane, the prima donna, billed for the second spot, was out of the bill, due to illness, and was replaced by Green and Blyer, a man and woman singing and piano playing act. A number of published songs were used by the woman while the man played the accompaniments, in addition to joining in the choruses of one or two of the numbers. "Never Again for Me" and "It Comes by Accident" were among the best liked songs.

William Brack and his company of six assistants, scored a hit with their cleverly executed acrobatic stunts and well-put-over risley work. The men work with great speed, and the most difficult tricks are worked out with apparent ease. Some cleverly executed comedy helped out greatly in making the act a big applause-winner.

"Topics of the Day" was then shown, much earlier on the bill than usual, due to a rearrangement of the program, which was necessitated by Miss Cochrane's absence and the moving of Lloyd and Wells from the second half down into the first.

The House of David Band, a noisy, long-haired lot of religionists from Benton Harbor, Mich., played a number of popular selections on brass and reed instruments. They made no attempt at the classics, but confined their playing to the lighter popular tunes, all rendered at a fast tempo and with much tonal force. If, as their billing states, they belong to a strict religious order, they have evidently spent more time in the practice of their religious rites than in the study of music, for their playing, from beginning to end, was rough and uneven. At the act's finish, in a parade before the drop, they all made a great show of their hair (uncut for twenty years, so the program says), and, in several cases, it reached to the wearer's waist. This display made a great hit with the female portion of the audience.

Lloyd and Wells closed the first part and scored strongly with their cleverly told negro stories and eccentric dances. The act has been changed a bit since last seen at this house. The opening is different and a woman in colored make-up works in the chorus of one of the songs. This was a well-put-on bit, and scored a hit for them. Most of the old stories are retained and the clever manner in which they were told robbed them of any possible suggestion of age.

Moore and Megley's "Flirtation" opened the second half. This act, which has been seen in all local houses, is a well put on comedy with music, featuring Dorothy Van, Frank Ellis and Jack Edwards.

Jane and Katharine Lee, the moving picture kiddie stars, in a sketch called the "New Director" scored one of the hits of the entire show. They will be reviewed under "New Acts."

Belle Eaker, after a long absence from this house, received a big reception upon her entrance and, with one of the best selected song repertoires she has ever used, scored a smashing hit. Not only are her songs well selected, but the arrangement also is almost perfect. The repertoire included ballads, novelty songs, comedy numbers and character songs. Opening with "The Motion Picture Ball," she next sang a clever comedy number called "He Sits Around," which tells of a hashful sweetheart who will never take her out. Then came "Buddies," followed by her Wop dialect song, "I Gotta De Proof," and "Wait'll You See," another comedy number. "The Hen and the Cow" came next, and then an array of encore numbers. Miss Baker, in her new repertoire, is really charming. The Earles closed the show. W. V.

VAUDEVILLE

JEFFERSON

(Last Half)

Lieut. Eldridge followed the feature film, "Six Best Cellars," with Bryant Washburn. He has an original line of work, which makes his act a novelty. He works in uniform and does a series of pictures in various colored dusts, or powders.

Marks and Rosa are the typical small time team who work hard to put over some nut comedy and sprinkle some songs and dance work in with it. Only in this case the girl of the act works the hardest, and to give her credit, does the best work. The talk is fair and the rest of the work in the same class. Perhaps with better material they would be able to show more ability.

Charles McDonald and Company have a sketch which is practically a sure-fire offering on the East side, as it deals with Unionism, or Open vs. Closed Shop. Of course, it is written in true Socialistic style, showing how a hard hearted boss grinds beneath his twenty dollar shoes, the poor hard-working "goids." He tries some rough work with his forelady, but she, heroically true to her class, spurns him. A union delegate puts some good comedy and a lot of lectures into the offering. Finally a girl in the factory is hurt and later dies. The boss then sees his wrong-doing in a new light, changes conditions by making his place a union shop and offers his forelady a wedding ring. She accepts it with a very unsentimental remark. The sketch is hopelessly small time.

Frankie Rise, who followed the news reel, proved to be just the opposite of the act which preceded her and will soon be seen on the big time, for she is worthy of it. She offers a series of impersonations which are very well done. She will be reviewed under New Acts.

Nelson and Barry Boys, a girl, a blackface comedian and a "straight" man, have a clever routine, which they handle well. The turn takes in some good tumbling, comedy and singing.

Johnny Muldoon and Pearl Franklin, with Lew Rose and Eddie Edward's Jazz Band, made up an other act worthy of a big time bill. Muldoon does some very good dancing and is capably supported by Miss Franklin. Rose sings in an exceptionally good voice. The band is also very good.

Jack Allman and Marietta Nally had no difficulty in getting off to a big hit. There's something about the manner in which Miss Nally reads her lines and sings her numbers that makes one like her. Allman still works in the capable manner he did when he did the act with Rena Arnold.

The McLinnis closed the show with a good singing and acrobatic offering.

G. J. H.

THE HAMILTON

(Last Half)

The Sig Franz Troupe of cyclists opened the show, scoring a fair sized hand. They go through their well known routine of stunts with considerable finesse and aside from offering tricks that are nothing short of sensational put over a good line of comedy material that keeps the audience in the best possible humor.

Harry Miller followed in second spot. See New Acts.

John R. Gordan and Company offering a cleverly written and well acted comedy sketch, were next. There is a hearty laugh in every line. The two men, as comedians, display ability but the characterization offered by the feminine member of the act was far from reaching the standard set by her partners.

The story concerns two "ham" actors, broke and nearly starving. They have "hooked" everything but a bass drum and an old violin. When things look the darkest they receive a letter from a woman who wishes to relieve them of the Cremona, offering them \$300 for the instrument. However at the last moment they find that, hidden in the belly of the instrument, is \$10,000, placed there years before.

Weber and Elliott followed with their antiquated "plant" act. The "straight" is one of those performers who has fallen into the habit of repeating the point of every gag pulled by the comedian, for fear that the audience might not get it. Not much of a compliment to the intelligence of the audience, especially in this case, when all of the comedy material is familiar to almost every school boy.

Hughie Clark, with his "bar room," or rather, traveling salesman jokes, was next and stopped the show. He is a comedian with genuine ability and it seems a pity that he should have to resort to "smut" to put his act over. There are some gags that are really offensive. But, of course, there is always an element out front that will guffaw at anything bordering upon the obscene. It is so small, however, that it is wasting time to cater to it.

Emma Francis and Arabs, closed the show. This is a combination dance and acrobatic act. Miss Francis has a rather metallic soprano voice, but offsets it by her clever dancing.

VAUDEVILLE REVIEWS

(Continued from Page 9)

REGENT

(Last Half)

Les Merchants has two men who are extraordinarily fine guitar players. In fact, they play other string instruments equally well. The two women in the act sing in French. They arouse enthusiasm.

Al Plantadosi, the composer, and Bert Walton, who vocalized the former's popular compositions, didn't go so well at the outset but managed to work up their act toward the finish sufficiently to leave a favorable impression.

Barnes and Lorraine, a man and girl, have a neat act in "Side Tracked." The setting, showing a Pullman car sidetracked in a railroad yard, is both appropriate and distinctive. The Italian dialect patter of the man pleases, and the girl's costumes are striking. But the element in which these twain are lacking is voice. If they could sing better than they do, the act would be sure fire.

"The Human Victrola" has two girls, Grace Forenz and Alma King, who are its vocal "records." Both sing well. (New Acts.)

Gould and Allman, a couple of black-face men, have the manner humorous and know how to put over a line of dark-face patter. But their material is a bit weak. At this house, they made a good impression with their talk, but, if they're aiming for the better class of house, they will have to bolster up their offering with a more spontaneous line of chatter.

Larry Reilly is assisted by four people in his quaint little Irish playlet called "Here's to Erin." All of the players are excellent in their respective parts; in fact we have rarely seen a vaudeville act so well cast. The settings and electrical effects are distinctive and help the act considerably. The story is simple, it concerning the return to his native heath of an Irish youth who has gained political fame in America, and the songs and dances that go with the story help to create the right sort of atmosphere. The act has a fine flavor, went well at this house, where it was the last on the bill and should have no difficulty in pleasing audiences in the big time houses.

M. L. A.

CITY

(Last half)

Hap Hazzard has a fairly good routine of tight rope stunts, but in delivering his acrobatic work, puts over some poor talk. He also does some juggling work on the rope.

Kennedy and Dinus would find the going very much easier if they were to take the trouble of going through a few more rehearsals, especially the man in his dancing. He evidently has some ability, and in his closing number even showed a good change of being good. But in the other dances, he continually looked at his own feet and was not sure of his work. The pair also attempt some singing, in which the man would do well to keep quiet altogether. They should work up the dance end of the act and make sure of it.

Joseph E. Bernard and Company followed with a comedy sketch that presented a few good laughs, but which needs a lot of strengthening in the work of Bernard and the woman who makes up his company, for most of the time it was far from convincing. The act shows a series of quarrels between husband and wife and how the husband finally teaches his wife a lesson in obedience, etc.

The news reel was followed by W. E. Whittle still doing his same ventriloquial offering in a cop's uniform. He does some very good work in this line, but loses a lot of applause and laughs by poor material in his talk. His Roosevelt song and impersonation at the close of the act is similar to singing "The Star Spangled Banner" and waving it.

Lady Oga Ta Waga, a Japanese prima donna, scored the first big hand of the show and deserved every bit she got and more. She offered a routine of classical numbers in a very good soprano voice. The offering will be fully reviewed under New Acts.

Nat Nazzaro and company, including Buck and Bubbles, the two colored lads, played a return engagement, having appeared here two weeks ago. The boys were as big a hit as they were when they appeared at this house the first time. Several new bits have been put into the act, or may have been put on the spur of the moment, for Bubbles is developing into a good ad lib comedian.

Senator Francis Murphy has added quite a lot of new wheezes to his monologue and all of them went over for big laughs. He is a favorite at this house and met with a big reception.

Joe Fanton and Company, an acrobatic act with three men and a woman, closed the show.

G. J. H.

PROCTOR'S 23RD ST.

(Last Half)

Lorimer Hudson and Company opened with a bicycle offering that was a hit. The riding of unicycles of different heights was novel and the work of the comedian good; the girls were well costumed, making the act a good flash.

Chambley & Brown, a colored act in "one," got over nicely in this position at the supper show. The singing of "Prohibition Blues" was reminiscent of Irving Jones and the "Life's Game of Checkers" was novel in the fact that a checker-board was utilized and a game played (not according to Hoyle) during the rendition of the song. The gags employed for the last song were also reminiscent but further back than Irving Jones can remember.

Van and Carrie Avery, in the "Medium," have a novel offering, using "Crystal gazing," with light effects and later working the same idea for comedy. Miss Avery carried out the seersess idea well and Van's black-face comedy was natural and easy. The worst feature was the recitation at the end, which should be omitted or cut much shorter. The skit would be much better without it, the comedy finish being much stronger.

Lew Wilson, with a lot of confidence, plus personality, but without make-up at the supper show, sang, whistled, yodeled, did a few imitations and told some awfully old gags, notably the one about the American flag and the stick of peppermint candy. His whistling is good, but why not do something a little newer than "They Played the Victrola?" For a finish he played the piano accordion and sang "Pretty French Butterfly" using falsetto tones which rang very true.

Jeanne Devereaux, Huston Ray and Eleanor Pierce and Company are reviewed under New Acts.

AUDUBON

(Last half)

Transformations of the lobby of this theatre seem to be a weekly habit lately.

Jennie Middleton took a number of encores and then went off to a big hand in the second spot. Working as a girl in her early teens, she made a very pretty appearance in a neat frock and offered a well played routine of popular and jazz numbers on the violin.

Wolf and Stewart have a very clever playlet which they handle nicely. Their set represents two rooms, with an area-way between them. In one, a dancer resides and the other is the abode of a writer. Both have been commissioned by a magazine editor to write an article on dancing. The dancer cannot write, and the writer cannot dance. The latter makes the dancer's acquaintance through the medium of the telephone, and after they get into conversation across the court, they discover that both have been commissioned to do the same task. They decide to collaborate, with the result that much is not done, but a love affair is started. A dance is included in the act, neatly done by the girl. The lines and bits are original, as is the plot and set. The act will undoubtedly please.

Merle Hartman and Company followed the news reel with a classic song offering that ended with a bit of jazz. The company consists of a young lady at the piano who also comes in for a song hit. Miss Hartman was liked and went off to one of the big hands of the show. See New Acts.

Peck and McIntyre are doing the same English and black-face line of patter they have been doing for the past few seasons, but that did not prevent them from stopping the show with the biggest hand of the bill. Both are clever performers and handle their lines excellently. The black-face comedian should change his solo number for something new.

Frisco, with Pauline Chambers, Nick Bruckner and four Grecian dancers, closed the show. He is doing a lot of his old numbers, but at the same time, has a lot of new bits that are really clever. Pauline Chambers gives good support and the girls do their bits well. Bruckner has only one specialty, but makes the most of it.

G. J. H.

"BONNIE" LEFT \$60,000

Bonnie Thornton's estate was found last week to be between \$50,000 and \$60,000 when the safety deposit box belonging to her was opened. There was \$17,500 in cash, jewelry estimated to be valued over \$25,000, and her interest in the store on West 46th street, valued at \$12,000. Jim Thornton is the sole heir and executor.

HARLEM OPERA HOUSE

(Last Half)

Tom Gillen, "Finnegan's Friend," took several bows and an encore. He was well liked, being popular with audiences mostly everywhere.

Claire Vincent, Gardner and Company, in a good comedy sketch, were a good sized hit. The lines are bright, snappy, and at times full of tense interest. Miss Vincent's diction and effervescent humor and personality are especially deserving of mention and the supporting parts were in capable hands. This act took four curtains and deserved them.

Slager and James opened poorly with some gags lately seen upon the screen and a few used in every soldier camp for the last two years. The "straight" man works with too much effort in an explosive style which does not aid the comedian in getting over his points. "You said it" was well done, also the burlesque soubrette bit, which was out unlike the travesty of Johnny Healy in the days of Johnny and Nellie Healy. "You're a wonderful baby" sent the act over to three bows.

Donovan and Lee looked happy as they responded to solid applause, which lasted for several minutes and forced them to take an encore. In fact, after the encore, there was enough applause to justify another had they desired to take it. Donovan belongs to an old school of Irish comedians, of whom there are very few left.

Miss Lee danced an Irish reel to the delight of the audience, Donovan humming the music for her. Her voice seemed a trifle hoarse.

H. M.

PROCTOR'S 5th AVE.

(Last Half)

Opening the afternoon show the Wheeler Trio responded to well-deserved applause. The "Head-to-head stand, two high" was clever. All their stunts were neat, although showing nothing especially new.

Gates and Finlay, with a special drop in "one" attempted to put over some comedy of a very old and bygone day and fell short. A few of the gags were new to some of the younger element, but very few; and some remarks were in bad taste, especially the one about "my kidneys." Miss Finlay has a pleasant singing voice, but her dancing is not graceful. After sixteen minutes of nothing in particular, they took two bows.

Boyce Combe and Company, the "company" being Burton Brown, ambled on next. The English Mr. Boyce, in a neat suit of English cut, opened with the very English song, "Sea, Sea, Sea" which, as far as applause was concerned, wasn't very strong. His next number "Let's See, Uh, Huh, That's Right" was better, but lacked the necessary punch. More attention should be paid to Mr. Burton's clothes; the blue coat and grey trousers not harmonizing with Mr. Combe's all grey. A sneezing song by Combe was the best hit and as cleverly done as any heard for years. Had Combe closed with this number he might have received more applause.

Langford and Fredericks, in the "Corset Shop," offered the first relief to an otherwise tiresome bill. Langford is well remembered for his breezy playing of the lead in "Katinka" some years ago. His methods are easy and unstrained and he knows how to "time" a laugh in addition to being a clever travesty artist, as evinced in the dancing bit. The number, "For a week or two" was clever. Miss Fredericks looked pretty and was a splendid foil for Langford. The costuming and dressing was all that could be desired. They were a hit.

Bobbe and Nelson open with a few minutes of senseless dialogue depending on "mugging" for laughs. "You're a million miles from nowhere," sung in a very pleasant baritone voice, was a hit. The unannounced imitation of Al Jolson singing "Mammy Mine" was a riot and stopped the act. A melody for a finish only sent them over to a fair hit and one bow, the Jolson bit having put an anti-climax into the act. "Once Upon a Time," which played the Palace some time ago, was welcomed.

Margot Francis and partner was a very weak closing act, the clown partner contributing very little, if anything to the comedy or acrobatic value. Miss Francis looked neat and did a few tricks on stilts, the back-bend and nip-up being the best. She should not attempt to talk, as it cannot be heard, but should confine her necessary directions to the clown by pantomime. The time was nine minutes which passed very slowly.

H. M.

CLAIMS PHONOGRAPH BIT

Claiming that Ciccolini is infringing upon her bit of phonograph business, Adelaide Frances has filed complaint with the N. V. A. Miss Frances claims to have been the first to introduce the phonograph in such a manner on the stage.

VAUDEVILLE

MULDOON, FRANKLIN & CO.

Theatre—Hamilton.
Style—Dancing, Singing, Jazz Band.
Time—Seventeen minutes.
Setting—Full stage (special).

Johnny Muldoon and Pearl Franklin are the featured members of this act and do a dance routine. Lew Rose is also given billing after them and sings solos and introductory numbers. Eddie Edwards' Jazz Band, which formerly appeared at Reisenweber's, completes the cast.

Rose starts the offering with an introductory song about the act. He is a heavily set young man and possesses an exceptionally good voice. The dance routine consists of a "tough" dance, with some pantomime comedy; a jazz dance by Muldoon, featuring the shimmy, in which Pearl Franklin comes in for some jazz work, a sensational acrobatic dance by Muldoon and a closing dance by the two.

Between dance numbers, Rose renders a number of songs, among which he features "Macushla." He has a quiet manner of delivering his numbers and a baritone of excellent merit that is sure-fire in getting any audience's attention and applause. The jazz band is also given an inning.

When reviewed, the act closed the show and was followed by a news reel. The audience kept up an insistent applause throughout three scenes of the news reel, which is going some. The act can hold a feature spot on a big time bill.

G. J. H.

FRANKIE RICE

Theatre—Jefferson.
Style—Impersonations.
Time—Fourteen minutes.
Setting—In two.

It is said that actors who imitate the work of others, do so, as a rule, because they haven't enough brains to do anything original. We disagree; for to do a real clever impersonation, one must study the mannerisms, voice and other characteristics of the artist about to be imitated.

This requires brains. And Frankie Rice has succeeded in working out a routine of impersonations clever from start to finish.

Miss Rice starts off with an impression of Lillian Shaw doing a "wop" number; offers the courtroom scene from "The Jest," does Bert Williams' "Poker Pantomime" excellently; gives an impression of Eddie Foy in costume and makes her big effort in a repetition of Mary Nash in the opium den scene from "The Man Who Came Back."

All of these are faithfully done and with a little more to her repertoire, Frankie Rice will fit into any bill.

G. J. H.

LADY OGA TA WAGA

Theatre—City.
Style—Japanese Prima Donna.
Time—Fourteen minutes.
Setting—In one (special).

There was one thing, which immediately became evident before Lady Oga went half-way through her repertoire at this house, and that was that she was out of her element on a small time bill. The audience here appreciated her and showed it, but she belongs on a big time bill, for she has a voice rare in quality and tone.

Her opening number is a Japanese ballad, of which she sang the second chorus in English. Her next was "The Little Grey Home in the West," followed by "My Garden of Dreams," with Tosti's "Good-by" for a closing number. A popular song, which should be changed for something better, was used for an encore.

Lady Oga speaks English excellently. Her enunciation is clear, and always understood.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Page 28)

LAUREL LEE

Theatre—Eighty-first Street.
Style—Singing and Talking.
Time—Fourteen minutes.
Setting—In one (special).

Here is one girl who should make future history. If she isn't grabbed by the Shuberts or Ziegfeld, she will be grabbed to the hearts of those patrons of vaudeville who are looking for clever artists.

Nine times out of ten, the pretty girl who does a single in vaudeville, has nothing but her looks to sell. Laurel Lee, however, goes a big step further. Not only has she looks but she also possesses a warm personality and is what few pretty girls are—a performer. Which goes to show that she possesses that rarest of rare qualities among pretty girls—brains. Men will call her a very "cute" thing, and women will call her "adorable."

Miss Lee starts her offering with a clever French accented introductory number telling that she is a maid, and, while "the mistress is away, the maid will play." She makes a change and then offers a medley of "Frenchie" numbers, with some patter. Following that, she drops the accent, explains why, and offers an "I Don't" recitation.

Two other changes are included in the routine, the rest of which is made up of patter and songs, with a bit of a dance in which she shimmies, after getting the consent of the audience to do so.

It is true that one or two of the bits in the act have been done before. But her delivery of them is so refreshing and youthful, that one can't help like them, even if they were done hundreds of times.

Judging from her reception when reviewed, Miss Lee must like vaudeville and vaudeville her.

G. J. H.

HAZEL GREEN AND BOYS.

Theatre—Fifth Avenue.
Style—Singing and Jazz Band.
Time—Sixteen minutes.
Setting—Full stage (special).

Hazel Green is a heavily built woman and in all probability, because of her build, has decided to be a "coon-shouter," or, in other words, a delineator of synopated melody. Despite her build, it can be said that she is an attractive woman, who has a girlish face.

With Miss Green are six boys who jazz. The trombone player puts over some comedy, some of which is good, and some not so good. He also plays a freak instrument for a solo. This is shaped like a gun, has a phonograph horn on it, is played like a cello, and produces a sound like a violin with a cold in its nose.

Miss Green's delivery will make up for her weak voice. The boys know how to play jazz and do it. The act can be improved with later numbers in the early part. On the whole, the offering will do for the better houses, but may have some difficulty on the big time.

G. J. H.

HARRIGON AND MILLS

Theatre—Proctors 23rd St.
Style—Song and patter.
Time—Ten minutes.
Setting—In one.

Harrigon and Mills, colored comedians, have a sure fire man and woman act which may some day break into the better class time. Their comedy material, although in spots reminiscent, is well put over and they can also sing. Above all, they can dance, closing the act with a real old-fashioned cake walk that pulls the house down.

E. H.

"THE HUMAN VICTROLA"

Theatre—Regent.
Style—Singing.
Time—Fourteen minutes.
Setting—Special, full stage.

There is a distinctive flavor about this act, due entirely to the splendid voices of the Misses Grace Forrenz and Alma King, who are the "records" in the huge talking machine from which the act derives its title.

One of them is a soprano and the other a contralto and they harmonize in a repertoire of all sorts of songs. Besides the talking machine, there is a grand piano which nobody plays, that serves as part of the full-stage setting. In addition, there is a white back-drop on which the words of several old favorite songs, such as "East Side, West Side," are flashed so that the audience may join in the singing. They certainly were pleased to join in, too.

At the end, the girls come forth and sing in the presence of the audience.

Besides having good voices, the girls have a pleasant way of putting their songs over. And that they did not essay any jazz tunes is a point in their artistic favor. The result was a musical act that has class and pleased immensely by reason of the distinctive ability of the girls in it to maintain a high standard of excellence.

M. L. A.

DIAMOND AND GIRLIE

Theatre—Fifth Avenue.
Style—Dancing and Singing.
Time—Sixteen minutes.
Setting—Full stage (special).

Maurice Diamond and Lola Girlie did a dance act together some seasons ago, but, for some reason or other, it did not last long. Since that time, Lola Girlie has appeared in several dancing acts of her own. Diamond has worked with his wife, Miss McMahon, and had Ethel Rosevere in one act. He more recently appeared with Howard and Clark's Revue.

In their new offering, Diamond and Girlie are assisted by a male pianist, not billed at this house. Diamond opens the offering with a song, introduces his partner and renders a song between each number in the act. The pianist is given a good chance to show his ability, which he does capably. Diamond does his old specialty work in the line of jazz and Russian dancing, in which he is in a class by himself. Lola Girlie goes through various exhibitions of toe-dancing, and "wonderful" is the only word which describes her work.

The routine is excellently laid out and that it is well done goes without saying for both are dancers of exceptional ability.

G. J. H.

HURST AND DE VAR

Theatre—Proctors 23rd St.
Style—Talking and Singing.
Time—Fourteen minutes.
Setting—In two; special.

With a score of chic bonnets, some rather droll humor, a song or two and some double stepping thrown in for good measure, Hurst and De Var, man and woman, offer a well balanced novelty act which should find favor on the big time in the earlier spots.

The setting is that of a hat shop, and the characters a dainty modiste and an eccentric comedian who favors the "nut" style of comedy. The feminine member opens with an introductory song and, after a few poses, is followed by the comedian. From here on the act is a potpourri of cross fire, songs and dance.

Both performers possess good voices and equally pleasing personalities.

HUSTON RAY

Theatre—Proctor's 23d St.
Style—Piano and dancing.
Time—Fourteen minutes.
Setting—Special drop, in one.

Huston Ray seems to be advertising two things, Jontee face-powder and the Steinway piano. His special drop, with some Japanese birds, detracted from rather than added to the class of the act. A young girl, Aleta Dore (un-programmed) made her appearance from a basket of flowers and did a dance for no reason whatsoever.

Huston enters in a black velvet tuxedo coat and, after announcing De Pachmann as the world's greatest pianist, says that he will endeavor to give an imitation of that master's playing of a transcription from "Rigoletto," adding the amateurish "Thank You" at the end. His playing displayed facile technic for one so young, but the interpretation was soulless and, in the unnecessarily high lifting of his hands from the keyboard, savored of charlatanism.

Miss Dore's singing was poor. She didn't seem to know the song very well, and was "pulled up" several times by the pianist, who seemed to be coaching her. Her stockings were badly wrinkled and one had a small hole. Besides this, the bare skin showed plainly at the trunk line, which occasioned a number of laughs in the audience. Either tights should be worn despite the change she makes, or more care should be exercised, as Miss Dore's figure is still very adolescent. She came back for a bow but Huston didn't.

H. M.

ELEANOR PIERCE AND CO.

Theatre—Proctor's 23d St.
Style—Dancing.
Time—Fourteen minutes.
Setting—In one and two. (Special.)

Two men open in one with a song, Miss Pierce joining them for the chorus. She looks pretty and has a positive personality.

The act then goes to two, using a special set, and one of the men plays the piano, while the other dances not any too well. The attempted "split" was very poor. The placing of his hands in his pockets also looks awkward and unnecessary.

A double dance is next essayed, Miss Pierce dancing very gracefully. An Oriental dance was cleverly executed and the costume very apropos. In a beautiful white dress and with much grace and agility, Eleanor did a double for a finish. The costuming was exceptional, but the act seemed a little rough in spots, and the male dancing partner not any too sure in the double dances.

With a little more polishing the act would do on the small big time.

H. M.

JEANNE DEVEREAUX & CO.

Theatre—Proctor's 23d St.
Style—Sketch.
Time—Twelve minutes.
Setting—In three.

Someone with a very good memory has written this sketch, for the play, "Vian's Papas," from which it was probably taken, judging by the similarity, was produced nearly twenty years ago at the Garrick Theatre by Leo Detrichstein. Hattie Williams, John C. Rice and Tom Wise were the principals at that time, the leading female role being taken successively by Elizabeth Tyree and Blanche Ring.

Boiled down to a twelve-minute offering for three people it has lost most of the original humor. The "Oh, Papa," however, still remains.

Miss Devereaux played the part fairly well for vaudeville and the other roles were in capable hands, especially "Brooks."

It is doubtful if the act will ever reach any but the small time.

H. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

VARIETY ARTISTS FEDERATION OPPOSE GERMAN ACT INVASION

Definite Proposals Regarding Exchange of Performers Turned Down by Actor's Society—Depreciation of Money Given as One Reason; Anti-German Feeling as Another

LONDON, Eng., Mar. 27.—The efforts of several agents to import German acts into this country have met with utter failure, in as much as The Variety Artists' Federation, which controls every member of the variety stage, is set against their doing so. Despite a very definite and tempting proposition, by which it is proposed to allow eighty-five English acts to go into Germany in exchange for fifteen German acts being allowed to come into England, the answer has been definitely and precisely "No."

The president of the Internationale Artisten Logo, of Berlin, a society which embraces all members of the profession, is behind the movement and has issued credentials and guarantees that the terms of any contract entered into will be kept. But, despite this assurance, the movement has been blocked.

Among other reasons also ascribed for this are two resolutions passed by The

Variety Artists' Federation, which cannot be broken until their time has expired. One of these prohibits the employment of German acts until after a period of three years from the signing of peace. The other, more drastic and far-reaching forbids "the employment of persons of German nationality."

German acts have volunteered to accept one-half of their pre-war salaries, but all of no avail, for the resolution, in answer to the proposition, sets forth that although they are now receiving one-half their pre-war salaries in Norway, Denmark and Sweden, and other countries, the exchange rate is such as to make it possible to pay even these salaries. It is also mentioned that in as much as there are a number of variety performers who have served during the war, and not yet received their positions back, it would be unfair to import foreign acts, especially those of German origin.

MILLER'S "CAESAR" STOPS

LONDON, Eng., Mar. 27.—Gilbert Miller's production of "Julius Caesar" ended its run last week and a revival of "Uncle Ned" has gone into the house. In the company presenting this are Henry Ainley, Randle Ayrton, Claude Rains, G. W. Anson, C. Lawford Davidson, Edna Best, Alice Moffatt and Irene Rooke.

ROYALTY GIVES FILM SHOW

LONDON, Eng., Mar. 27.—Charlie Chaplin appeared before Royalty recently. The Duke and Duchess of Rutland gave a picture show at their castle for some intimate friends. Over 2,000 feet of film were shown, including Elsie Ferguson and Mrs. Vernon Castle, melodramas, and Charlie Chaplin in "Easy Street."

COMPOSER'S DAUGHTER TO ACT

LONDON, Eng., Mar. 27.—Gwendolyn Coolidge Taylor, daughter of the famous composer, and herself well known as a composer and concert singer, is to be featured in a new sketch by Dudley Beresford, now being especially written for her.

"BUZZ BUZZ" CLOSING

LONDON, Eng., Mar. 27.—"Buzz Buzz," at the Vaudeville, closed its run tonight, to be succeeded by "Just Fancy," a new revue by Arthur Wimperis and Herman Darewski and produced by Andre Charlot.

"CINDERELLA" CLOSING

LONDON, Eng., Mar. 27.—The run of the pantomime "Cinderella" concludes tonight, with Madame Pavlowa and her ballet opening at The Drury Lane on April 12. The house will be dark between shows.

QUITS MANAGERS' ASSN.

LONDON, Eng., Mar. 27.—Bernard Hishin has resigned the chairmanship of The Touring Managers' Association. Robert McDonald will act as chairman, and G. Carlton Wallace as vice-chairman until the next election in June.

CANADA LIKES "LUCK OF NAVY"

LONDON, Eng., Mar. 27.—Percy Hutchinson, in the spectacular production of "The Luck of the Navy," will not return to London for quite some time to come, in as much as the piece has scored a distinctive hit in Canada. He will remain there for another tour. He also opened with the piece in the United States.

"BOY OF MY HEART" FAIR

LONDON, Eng., Mar. 27.—Walter Howard's new play, "Boy of My Heart," was received with a mixture of enthusiasm and sarcasm by London reviewers, who seemed to think the plot was somewhat blood and thundery, although exceptionally well written and acted.

The piece was ridiculed by some and lauded by others. However, the audiences like it very much, the faults of the piece being forgotten in the many redeeming traits of good acting and excellent passages.

In the cast were Alice Fraser, Alfred Goddard, Hilliard Vox, Peter Madgewick, Leslie Carter, Bassett Roe, George Bolton, Jimmie Lennie, F. Welton, Horace Mears, Alice Walker, Betty Dawson, Ruth Maitland, Helen Temple, Alice Bowes, Olwen Roose, Constance Blackner and Annie Saker.

VAN HOVEN BEATEN UP

LONDON, Eng., Mar. 27.—Frank Van Hoven, American entertainer, who has been appearing here for several years, was attacked the other night by two thugs who walked up to him and knocked him down, cutting his cheek open. They then took to their heels exclaiming "it's the wrong man." No solution has been found to the mysterious attack. Van Hoven had to be treated by a surgeon.

"THE SERAGLIO" REVIVED

LONDON, Eng., Mar. 27.—Sir Thomas Beecham's company, at Convent Garden, presented a revival recently of "The Seraglio," a Mozart operetta, with Eugene Goossens, Jr., conducting. In the cast were Bessie Tyas, Madeline Collins, Maurice D'Oisly, Walter Hyde, Norman Allyn and Arthur Wynn, besides the chorus. The piece was well staged and excellently presented, winning the praise of the London writer.

"MUMSEE" GOING OUT

LONDON, Eng., Mar. 27.—"Other Times," a new play by Harold Brighouse, opens its run at the Little Theatre on April 6, succeeding "Mumsee," the present attraction.

RAISE \$5,250 FOR FUND

LONDON, Eng., Mar. 27.—The Moss Empires, Ltd., has donated the sum of \$5,250 to the Variety Artists Benevolent Fund through R. H. Gillespie, managing director.

DARING GOWN CAUSES RIOT

BUDAPEST, Mar. 27.—Because she wore an evening gown of daring cut, which she claimed was the latest Parisian model, Mme. Iolana S. Szakas, a Hungarian society leader, was almost mobbed at the opera last night. A buzz of astonishment greeted her entrance into a box and was followed by hisses until finally the audience began throwing fruit and candies at her. She was taken to the police station but no charge was made against her. She claimed that the gown had not excited any comment from the Paris public.

BRADY AFTER FOREIGN FILMS

LONDON, Mar. 28.—William A. Brady, the New York theatrical producer, who arrived here recently, has entered into negotiations with British film men with the view of reaching an agreement for the general exhibition in the United States of European made films.

It is planned to establish distributing exchanges throughout the United States for the exclusive placing of Italian, French and English pictures. One of the parties in the negotiations is Lord Beaverbrooke, prominent in the picture field here.

MAKING A HIT

LONDON, Eng., Mar. 27.—London has taken to its heart a new favorite in the person of Sybil Hook, who, up to a month ago, was playing small parts in road shows. When Gertrude Cohan, daughter of George M. Cohan, and Ethel Levy, now residing here, sailed for America to join her father, she stepped into her part at the Garrick, where "Mr. Pym Passes By" is playing, and has been the pet of London ever since.

TRAVEL ON MOTORS

LONDON, Eng., Mar. 27.—Arthur Gibbons, secretary of The Touring Managers' Association, has started something among touring companies by the inauguration of a motor lorry touring company with "The Rotters" show. He transports scenery, baggage, furniture and effects as well as his people by motor lorry, in order to reduce expenses due to abnormally high and impossible haulage and traveling rates.

"GARDEN OF ALLAH" SOON

LONDON, Eng., Mar. 27.—London, which has anxiously been awaiting a peek at "The Garden of Allah," the American drama, will finally get a chance to see the dramatization of R. S. Hichen's famous novel. Following the ballet season at the Drury Lane Theatre, the piece will be produced there. It was first done at The Century Theatre, New York, about ten years ago.

WANT TULLY PLAY IN FRENCH

PARIS, France, Mar. 27.—Negotiations with Richard Walton Tully, American producer and playwright, are being carried on in an effort to get him to have his "Bird of Paradise" play, now being played in America and London, produced in French. A theatre and producer are ready for him any time he wants to have the piece put on, according to reports, but Tully has not yet agreed.

TROCADERO PUTS IN DANCING

LONDON, Eng., Mar. 27.—The Trocadero, for the last twenty-five years one of the foremost show places, instituted a supper dance last week, beginning nightly at nine o'clock and continuing till the closing hour. This is the first time in its twenty-five year history that dancing has been permitted in the famous old place.

PROMOTED ON MOSS EMPIRES

LONDON, Eng., Mar. 27.—Tommy Osborn, for many years identified with The Moss Empires, has been promoted to the position of booking manager, following Frank Allen's retirement from the circuit. He was formerly secretary to Mr. Allen.

RAPS THEATRE PROFITEERS

LONDON, Eng., Mar. 26.—*The Referee*, the oldest news, sporting and theatrical paper in Great Britain, has resumed its fight upon theatre program and bar profiteers.

This is a quarrel of many years' standing, as, some years ago, *The Referee* forced managers and barkeepers of theatres to reduce their prices and increase the quality of their goods. Lately, profiteering has been resumed and the paper has resumed its crusade. It is endeavoring to get theatre patrons to boycott all bars and program vendors who charge excessive prices.

LILLAH MCCARTHY RE-MARRIES

LONDON, Mar. 27.—Mrs. Granville Barker, divorced wife of H. Granville Barker, the playwright, is to be married today to Professor Frederick W. Keeble, recently appointed professor of botany at Oxford University.

Previous to her marriage to Barker, she was known as Lillah McCarthy on the stage. She was divorced from Barker in 1917, and is now manager of the Kingsway Theatre here.

GIVE OLD TIMER BENEFIT

LONDON, Eng., Mar. 27.—On April 16 there will be a benefit matinee given for Charles J. Abud at the St. James Theatre, the occasion being the fortieth anniversary of his association with the London stage. Mary Anderson, Lady Tree, Ellen Terry, Lady Wyndham and Henry Ainley, all of whom once worked with Abud, will participate.

MAY STAR MARY PICKFORD HERE

LONDON, Eng., Mar. 27.—A story is being given wide publicity here to the effect that Mary Pickford, American Movie Queen par excellence, will be starred in a production of "Tilly of Bloomsbury" in London at a salary equalling that of Sarah Bernhardt. Whether she will accept or not is to be seen.

LYDIA YAVORSKA MARRIES

LONDON, Mar. 28.—Lydia Yavorska, known in private life as the Princess Bariatinsky, was married recently to John Pollock, author and playwright. The bride has been described as the Bernhardt of the Russian stage, and has appeared here in plays by Ibsen and Prince Bariatinsky, her former husband, and a dramatist.

BENNETT HAS THREE PLAYS

LONDON, Eng., Mar. 27.—Arnold Bennett, playwright, just returned from a vacation in Portugal, announced last week that he had three plays ready for production and that, after completing a number this coming year, would devote himself to the writing of several novels.

MARCHIONESS PLAY OPENS

LONDON, Mar. 28.—"The Fold," the initial work of the Marchioness of Townshend, was presented last week in Manchester for the first time. It is a three-act comedy and was well received. It may be brought into London for a run.

AVALANCHE KILLS FILM ACTRESS

GENEVA, Mar. 26.—While working in an avalanche scene for motion pictures, Hermine Koller, a German film actress, was killed and several other players injured, when, instead of an imitation avalanche enveloping them, a real one fell.

NEW TUXEDO BRINGS HISSES

PARIS, Mar. 27.—M. De Max, famous actor and leader of men's fashions, was hissed last night when he appeared in a tuxedo of waxed silk material, of which this year's Spring dresses are made.

SAILED WITH LAUDER

LONDON, Eng., Mar. 27.—Constance Wentworth, Eve Dickson and Frederick Lake are among those accompanying Harry Lauder on his tour of South Africa. He sailed on the 16th.

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NOBLE WORK WELL DONE

The work done by the Stage Women's War Relief cannot be too highly praised. These women of or allied with the stage put their whole soul into the charitable work they did during the war and for a long time after, too. They strove valiantly to fulfil the purpose with which they were imbued.

How well they performed their labors was only partly told at the public meeting held a week ago last Friday at the Bijou Theatre. They then told how they had raised and distributed \$241,600 during the three years the organization functioned, their expenses totaling slightly more than 10 per cent of the amount received. How they received this money was also told.

But what they modestly refrained from mentioning was the truly remarkable element of efficient personal service that was part and parcel of their work. They did not tell of the many times they gladdened the heart of some poor woman whose husband was in the service overseas and who had formerly earned a livelihood on the stage. They forget to mention the lack of red tape that marked the manner in which they helped people.

We know, for example, of one case in which the practically destitute wife of a former vaudeville performer was helped to get a job. She came to the organization's office and explained that her clothes were in such condition that she was unable to appear before managers while looking for a job. All she needed was a nice new coat, she stated.

Without further ado, the organization, having become convinced of the justice of the request, called up a large manufacturing concern and made arrangements with the owner to furnish the young woman with the necessary coat, which the organization afterwards paid for.

This is but one of the many thousands of cases which the Stage Women's War Relief attended to, always in a manner and spirit evinced by few other charitable organizations, unless it be the Red Cross, with which the Stage Women were allied.

And, if we add a word of commendation to their efforts at this late day, apparently, it is first, because it will never be too late to praise their work, and secondly, we want the theatrical profession chiefly, in whose behalf their efforts were expended, to always feel that the Stage Women's War Relief was their very own "mother" during the war.

TWENTY-FIVE YEARS AGO

Niblo's Garden, New York, closed with George W. Monroe's "My Aunt Bridget" company.

John Koster, of Koster and Bial, died at New York City.

The Whitney Brothers were with Rice and Barton's Comedians.

Charles H. Waldron was manager of Sam T. Jacks company, and general agent for Scribner and Smith's Circus.

Fannie Leslie appeared at Koster and Bial's, New York.

Major Doyle played at the Casino, New York.

Sam Jones and Col. Robert G. Ingersoll gave opposition Sunday lectures at St. Louis.

William A. Brady secured the rights to "Trilby" from A. M. Palmer.

NOT USING AVON 4 BILLING

Editor New York Clipper.

DEAR SIR—I noticed in your last issue that the Avon Comedy 4 claims we are using their billing. Enclosed, you will find programs of Palace Theatre here, which we are now playing, showing that our billing is not "The New Teacher," but "School Frolics." It's immaterial what billing we use, as we do not care to use the billing of the Avon Comedy Four.

Kindly publish this letter in your next issue to show the boys that they need not worry any more about it. Thanking you in advance we beg to remain

Yours truly,

The Stratford Comedy 4.

Rockford, Ill., March 19, 1920.

Answers to Queries

F. H.—The International Circuit was formed in 1916.

G. D.—Jose Collins was the star in the "Follies of 1913."

A. Y. W.—Laura Burt appeared in "Damaged Goods."

L. J.—Adelaide Prince was the wife of the late Creston Clarke.

J. O.—J. H. Barrie wrote "Peter Pan" and "Barbara's Wedding."

N. C.—"The House of Glass" was produced by Cohan and Harris.

J. E. K.—Matt Keefe is dead. Impossible to say who is the best yodler.

Bud—Fritz Williams played in "A Pair of Sixes" at the time you mention.

F. K.—Pauline Starke played the title role in the film "Daughter Angele."

G. J. N.—Leon Gaumont was the inventor of the chrome-color pictures.

G. U. T.—The Palais de Danse in the Winter Garden was opened April 17, 1913.

I. P.—"Seven Keys to Baldpate" ran for twenty-eight weeks at the Astor Theatre.

U. E. T.—William Faversham appeared in the film version of "The Silver King."

M. X.—Mme. Helena Modjeska was Polish. She died in Los Angeles.

J. G.—Paradise Park, at Fort George, N. Y., was burned down about six years ago.

I. W. H.—The late Kyrle Bellew starred in "Raffles" and in "A Gentleman of France."

M. F.—You can address Enid May Jackson in care of the New Bedford, Mass., theatre.

A. J. (Coney Island)—Don't know where Mollie Allen is. Write her care of the CLIPPER.

V. S.—Mary Pickford appeared in "The Good Little Devil" under the direction of David Belasco.

C. H.—Billie Burke was born in Washington, D. C. We do not know when. Write and ask her.

G. L.—"Adorable Ann" was a musical comedy written by Sydney Rosenfeld and Alfred G. Robyn.

J. H. L.—"Polly of the Circus" was put into film form by Goldwyn films. Mae Marsh starred in it.

S. G.—"Tarzan of the Apes" was written by Edgar Rice Burroughs and originally ran as a magazine story.

G. C. H.—Birmingham, Ala. Do not know the name of the piece that is played during the "Masquerader."

H. A. (N. Y.)—For information regarding the Wills family, address Stella Wills Hickman, Pearl River, N. Y.

G. C.—The late John C. Rice and George W. Monroe made their first starring venture in "My Aunt Bridget."

B. B.—"The Ghost Breaker" was produced at the Lyceum Theatre. Katherine Emmett was the leading lady.

G. H.—Otis Skinner has been in the business for years. Yes, he did appear in "Kismet," several years ago.

Y. R.—Percy G. Williams at one time owned a string of theatres in New York but sold them out to B. F. Keith.

Bart. C.—Vie Dayton closed with the "Girls de Looks" company in Patterson. She is not with any show at present.

L. V.—Isuru Aoki is the wife of Sessue Hayakawa, the film star. She has appeared opposite him in several films.

G. K.—The first international exposition of motion pictures was held in the Grand Central Palace, from July 6 to 13, 1913.

D. S.—"Ulysses" was produced by the late Charles Frohman at the Garden Theatre. Tyrone Power appeared in the title role.

G. S. A.—The Washington Square Players have not been at the Comedy Theatre for the past few seasons. Lucy Huffaker was their press representative.

G. T. H.—"The Prince of Pilsen" was first produced in New York City at the Broadway theatre, March 17, 1903, with John W. Ransome in the leading role.

F. C.—Louis Mann appeared in vaudeville in a one act playlet called "The Good for Nothing," written by Clara Lipman and Sam Shipman. Lewis and Gordon directed the act.

M. K.—"The Barton Mystery" was a drama in three acts, with an epilogue, written by Walter Hackett. It was produced at the Comedy Theatre and opened on October 13, 1917.

B. L.—"The Girl of the Golden West" was presented in operatic form at the Metropolitan Opera House, New York. The music was by Puccini. Caruso appeared and sang the leading tenor role.

F. V.—The title of the production in which appeared Fanny Brice and the Avon Comedy Four was "Why Worry." It was a three act melo-dramatic farce by Montague Glass and Jules Eckert Goodman. It opened Friday, August 23, 1918, at the Harris Theatre.

A. J., Minneapolis.—Dolly Winters is not on the road this season. She was operated on last Summer and, at present, is at her home in Detroit. It is expected she will return to burlesque again next season. (2) The review of the "Midnight Maidens" appeared in The New York Clipper on March 17th. (3) Many performers have their own personal representative and, where they do, the representative takes care of all the business of the performer and signs him up with the burlesque manager.

Rialto Rattles

ESPECIALLY LAST SUNDAY.

We'll surely have to hand the palm to the weather man.

AS YE SOW.

Wonder what the Selwyns are going to reap from "Rollo's Wild Oats"?

DIDN'T EVEN FLICKER.

Adolph Meyer's show, "Twinkle, Twinkle," didn't even flare up once.

THE WAR NOT OVER.

The battle of Chateau Thierry, Inc., sixteenth floor, Candler Building, is still on.

TO BEAT THE BAND.

Jim Thornton says that "The House of David Band" should play "That Barber Shop Chord."

BY PREARRANGEMENT?

A Broadway billboard displays the following: "Look Who's Here" and "The Little Whopper."

TOO TECHNICAL.

Sombody asked Freeman Bernstein where the Barnum and Bailey Circus opened, and his answer was, "In One."

STRANDED.

The Strand Realty Company is building several new theatres in New York. Wonder if they are trying to "strand" the city.

THE NEWEST PLAY.

"The Ouija Board," advertised as a "Drama of the Seen and Unseen," is aptly named. It will, no doubt, be "Seen" by some and "Unseen" by others.

DID HE?

Wilkie Bard, the English comedian, watching Ty Cobb slide into second base, was heard to remark, "What's the matter with the chap? Did he stumble?"

ANSWERS TO QUERIES.

N. U. T.—We should say that xylophonist is a striking musician.

Kra Zee.—You are wrong in supposing that Maude Fulton owns Fulton street.

NOT TWO A DAY.

Kauffman and Hyde book the Standard Theatre, Philadelphia. The Putnam Building gang call it the "Hyde" away time!

TORONTO.

Fully Marcus says that, inasmuch as many vaudevillians are going to Canada these days, it must be a good place Toronto.

MODERN CASTING.

The Merchant of Venice—Freeman Bernstein.

Romeo and Juliet—The Marco Twins.

Hamlet—Any place on L. I.

A Midsummer Night's Dream—Forty weeks booked solid.

Richard III—Mansfield's grandson.

As You Like It—Extra pay pro rata.

A Comedy of Errors—Six shows a day.

Lady Macbeth—Mrs. Carman.

King Lear—Charlie Chaplin.

Venus and Adonis—Pickford and Fairbanks.

Henry VIII—Walter Kingsley.

Othello—Bert Williams.

The Tempest—Federal Investigation.

WHAT ARE WE COMING TO?

'Twas once the custom, I am told, for chorus girl and actor bold communion openly to hold, with one John Barleycorn. But now the times have changed, it seems, and of the past each often dreams, while eating musty chocolate creams, in manner most forlorn. The bars that once on every street, when walking, one was wont to meet, a thirsty heart no longer greet, they're ice cream parlors now. 'Tis useless for to sigh and wail; for naught, it seems, can now avail, we must drink water, 'stead of ale; but, what are we coming to?

DRAMATIC and MUSICAL

PROVINCETOWNERS PUT ON THREE NEW, INTERESTING PLAYS

The Provincetown Players present their fifth bill of the season; three one-act plays, under the direction of James Light, at their playhouse, 133 MacDougall Street, Friday evening, March 26, 1920.

PLAYS AND CASTS.

LAST MASK

By Arthur Schnitzler
Translated by Grace Isabel Colborn
Rademacher, an old journalist.... James Light
Florlan Jackwerth, an actor.... Remo Bufano
Juliana Paschanda, a nurse.... Mary Stevens
Dr. Halmeschlager.... William Dunbar
Dr. Tann.... Leland Morris
Alexander Weighast.... George Du Bois

KURZY OF THE SEA

By Djuna Barnes
Mollie MacRae.... Eda Heinemann
Betsy Keep.... Blanche Hays
Patrick MacRae.... James Light
Rory MacRae.... Charles Ellis
Kurzy.... Norma Millay

EXORCISM

A Play of Anti-Climax
By Eugene O'Neill
Ned Malloy.... Jasper Deeter
Jimmy, his room-mate.... M. A. McAteer
Major Andrews.... William Dunbar
Mr. Halloy, Ned's Father.... Remo Bufano
Nordstrom.... Lawrence Vail

The present bill of the Provincetown Players consists of three very interesting one-act plays. These are "Last Masks," by Arthur Schnitzler, the translation by Grace Isabel Colborn; "Kurzy of the Sea," by Djuna Barnes, and "Exorcism," by Eugene O'Neill.

Perhaps there is more substance to "Last Masks" than is to be found in the other two. For, in a rather grim sort of manner, the story is told of a poverty-stricken journalist who is dying in a public hospital. His last request is that he be allowed to speak to his successful novelist friend, Alexander Weighast. He wants to tell the novelist how shallow the world is and also wound him with the knowledge that the novelist's wife was the dying journalist's former mistress.

The novelist is sent for, but, before he arrives, Rademacher, the dying journalist, tells the story to a fellow patient, the latter an actor. The actor suggests that Rademacher rehearse the manner in which he is going to confound his novelist friend. This Rademacher proceeds to do, with the result that when the novelist arrives, Rademacher has spent his "thunder," and says nothing to the novelist.

This little play might have been called "When Mad. Count Ten." Such is the lesson that it teaches. But, it also goes a step further, for it proves it, and, in a convincing sort of way, too. James Light, as Rademacher, and Remo Bufano, as the actor-patient, gave good performances. The hospital setting for the play was not convincing, the lighting effects being too dark.

"Kurzy of the Sea" is a sparkling little satire on love. It deals with an Irish household in which the son, Rory MacRae, excellently played by Charles Ellis, refuses to marry any girl in the village. His parents are eager to marry him off, but Rory, being a dreamer and full of poetic fancy, thinks only of taking unto himself some non-existent spiritual maiden of his fancy.

Comes along his father and brings into the house Kurzy, a mermaid whom he has fished out of the sea in his net. She feigns death or something, but finally comes to. Rory carries her back to the sea, the mermaid wearing the red shawl presented by his mother as a token to the girl her son is to marry. It's all fixed, they think. But Rory, too awed by the maiden to make love to her, dumps her into the sea, where she doffs her outer

garments, revealing a plain bathing suit underneath, as he afterward explains. But, retaining the shawl, she swims off in the direction of Cork, not, however, before she has given Rory the merry ha, ha.

Rory then recognizes her as the bar maiden in the village inn. But, just the same, he comes back home to tell them he wants a boat so that he may follow her, for the bar maiden has convinced him that she is "some gal," and just the one he wants.

Eda Heinemann, as the mother, played convincingly, but Blanche Hays, as her friend, seemed to find it difficult to maintain the Irish dialect in which she must utter her lines. Norma Millay presented a pretty picture as Kurzy. And the staging, done by Helen Westley, was excellent. As for the play itself, it does credit to Djuna Barnes.

Eugene O'Neill's contribution to this bill, "Exorcism," is a bit too talky. It attempts to tell a "strong" story, mainly of a young man disgusted with his wife, estranged from his father and tired of the world in general. He attempts suicide in the squalid room of a friend, but the latter manages to save him from self-destruction. His father is sent for, the meeting between father and son being rather artificial, and the twain grow friendly again.

Finally, he agrees to go to Minnesota with a Swedish friend of his, where he hopes, as he explains, to recreate himself. The play is interesting, but hardly convincing. It is too stacy and lacks the strength that it suggests in its early stages.

However, it was well staged and the acting of Jasper Deeter and M. A. McAteer stood out beyond any one else in the cast. M. L. A.

"HOLE IN THE WALL" GOOD CROOK PLAY THAT ENTERTAINS

"THE HOLE IN THE WALL."—A play in three acts, by Fred Jackson, presented by Alfred Arons, at the Punch and Judy Theatre, Friday evening, March 26, 1920.

CAST.

Limp Jjim.... Charles Halton
Deagon.... William Sampson
Margaret Lyons.... Muriel Tindal
Danny MacKeaver.... Vernon Steele
Gordon Grant.... John Halliday
Jean Oliver.... Martha Hedman
Nichols.... Robert Stevens
Police Inspector.... Leighton Stark
Mrs. Ramsay.... Cordelia MacDonald
Donald Ramsay.... Walter Lewis
Cora Thompson.... Doris Moore

The crook drama, which has been on the wane for the past two seasons, suddenly sprung into existence again last Friday night when "The Hole in the Wall," a play in three acts and four scenes by Fred Jackson, was presented for the first time at the Punch and Judy Theatre by Alf. Arons. The production, as a whole, proved interesting and should have a successful run.

The story concerns one Jean Oliver, falsely accused of theft by a wealthy woman, and, as a result, sentenced to two years in Sing Sing. When she is finally discharged, she wanders into the underworld and becomes a member of a gang of crooks who make a practice of fleeing society folk.

In revenge upon her former accuser she kidnaps the latter's grandson and plans to bring him up in a life of crime. At this juncture a reporter-detective makes his appearance, runs down the gang and discovers that Jean is a former sweetheart. They are married and the play ends happily.

The piece is well acted by a capable cast. Martha Hedman plays the part of Jean Oliver, giving a vivid characterization of the secretary-crook-medium. As the humorous crook of Jean's gang, William Sampson gives a capable performance. Another expert of the underworld was well acted by Vernon Steele.

NEW PALAIS ROYAL REVUE HAS COSTUMES, COLOR, CHARACTER

Palais Royal Revue, Spring Edition.—Music by A. Baldwin Sloane, lyrics by Andre Sherri; costumes by Andre Sherri, Inc., after designs by Charles Le Maire; special number by Charles Le Maire. Staged and produced by Andre Sherri at the Palais Royal, Monday evening, March 22, 1920.

CAST.

Cynthia Perot, Kirk Bride, Elliot Taylor, Vannoy Martin, Margaret Severn, Blyler and Green, Antonio Bilboa and Senorita Marie and Julie, D'Amore and Douglass, Willie Brothers, Margaret Stewart and William Downing assisted by Beulah Stewart, Carlo, Yvonne Darle, Edith Whitney, Louise Saunders, Bee Lynch, Dorothy Clay, Emilie Monte, Kitty Brady, Mapime Robinson, Dorothy Morris, Alma Grant, Alma Mamay, Dolly Young, Laura Lyle, Nellie White, May Paul, Maxine Robinson, Nellie White, M. White, Dolly Young.

Andre Sherri's latest revue at the Palais Royal has color and character, but lacks merriment. The color accrues from the stunning and expensive costumes provided for the show, and its character from the smooth manner in which it has been staged.

The absence of merriment from the show is due to the fact that none of the acts or principals, with the exception of Blyler and Green, who offered their well-known piano and singing act, contributed anything in the line of talk.

We mention this last because we think that a babbling tongue or two is an important element in revues presented in restaurants. After all, people are as wont to gurgel over their midnight food as they are to beam happily at a much earlier hour in some show house, perhaps. So, that there is very good reason why they should be given something to gurgel over.

Just the same, the present Sherri show is interesting for several reasons. There are the stunning costumes worn by a bevy of pretty girls; the ease and grace that is characteristic of the show, and the exceptionally finished and delightful dancing of Margaret Severn.

Cynthia Perot contributed dances intermittently, but her efforts were marred, occasionally, by a clumsiness in gesture; due, probably, to her anxiety to put her best foot forward. However, it could hardly be said that she is not a well-schooled dancer.

Antonio Bilboa and Senorita Marie and Julie, did some Spanish dances that pleased by reason of the ginger they put into their efforts.

D'Amore and Douglass, a couple of strong men, disported themselves after the manner of the Rath Brothers, but their muscular efforts, while interesting to watch, do not shine by comparison with the work of the others.

The Willie Brothers also did an acrobatic act, but where they differed from the one that had gone before was in their manner of work. Theirs was essentially a series of balancing stunts, for which great strength was required.

Blyler and Green struck a responsive chord with their song and piano offering. But it does seem a pity that Jim Blyler must go and tint his hair so that it glistened golden in the spotlight. For, not only does it show poor hair work, it also shows poor head work on his part.

Margaret Stewart and William Downing, assisted by Beulah Stewart, looked like the white marble figures they posed as in a series of interesting tableaux.

We might also mention that there were other tableaux in the show, arranged by Charles Le Maire, each of which was artistic and interesting.

And, as regards the music of A. Baldwin Sloane, it was melodious and eminently suited to the exotic atmosphere the milieu of the show creates.

A special word of praise must be given Sherbo's orchestra.

\$500,000 TO BACK ORCHESTRA

BOSTON, March 28.—The thirty-three striking members of the Boston Symphony Orchestra, have a guarantee of \$500,000 for the support of a new symphony orchestra. It has been promised that the identity of their backer will be disclosed at a concert Easter Sunday night, at which time Enrico Caruso is expected to sing.

LATEST "MEDEA" OUTDOES FORMER CLASSIC ATTEMPTS

"MEDEA."—A tragedy by Euripides, translated by Gilbert Murray. Presented by Maurice Browne, at the Garrick Theatre, Monday afternoon, March 22, 1920.

CAST.

Nurse.... Janet Young
Dorian and Warner Anderson
Attendant.... Byron Foulger
Leader.... Miriam Kiper
Chorus—Dorothy Cheston, Margaret Fransio, Marion McCrea, Leah-Marie Minard, Cornelia Ripley,
Two Children
Medea.... Ellen Van Volkenburg
Creon.... Gordon Burby
Attendants.... David Case and Irving Zechhoff
Jason.... Moroni Olsen
Aegeus.... Henry Stillman
A Messenger.... Ralph Roeder

In so far as artistic production may be concerned, Maurice Browne's presentation of the "Medea" of Euripides, probably exceeds all previous attempts toward the revival of the Greek drama. The producer, who has been the pathfinder of the literary theatre movement in this country, has left the beaten track in the production of this class of drama and called into play all the modern tricks and methods of stage craft, heightening the color, yet in no way detracting from the intellectual appeal of the famous tragedy.

Particular stress has been laid upon the lighting effects, an attempt being made to suggest the ever changing moods of the characters. For the most part, this worked effectively, save for the final scene, where the Colchis tigress is innwalled by flame. This is the only weak spot in the staging of the play and tends to give the final impression of amateurishness. However, the attempt to observe classic dignity in all other parts of the tragedy, despite the smallness of the stage, was successfully attained.

The argument of the play, for the most part, is familiar to followers of the Greek theatre. Medea, princess of Colchis, for the love of Jason, prince of Iolchos, and builder of the first ship, Argo, murdered her own brother, and her lover's uncle, in order that Jason might win the Golden Fleece and regain his lost kingdom, which Pelias had usurped. Banished for the crime to Corinth, with Jason, she bore him two children; but he, wearying of his mistress, and consumed with ambition, deserted her to wed the daughter of Creon, ruler of Corinth. At this point the play begins.

Creon, fearing that the Colchian princess in her anger will do his daughter harm, orders her banished from his realm. Medea plans a terrible vengeance and sends her two children, with poisoned gifts, to Jason's bride. The bride, as well as her father, die as a result of the poison. Medea, then fearing that her children will be killed by Jason, murders them with her own hands. Jason, returning to the courtyard of Medea, too late to save his offspring, is then overcome with grief and remorse.

Maurice Browne has assembled a capable cast, and an exceptionally well chosen chorus, who read their lines and entone the various choruses and interludes with well modulated voices. Ellen Van Volkenburg, as Medea, possesses all the requisites of a finished elocutionist, but, as a tragic actress, is found wanting. Moroni Olsen makes an admirable Jason, playing the part with marked understanding. Ralph Roeder and Janet Young are also good in their respective roles. E. H.

BURLESQUE

EQUITY MAKING DRIVE ON BURLESQUE

MANY GIRLS JOINING

The chorus branch of the Actors' Equity is making a special drive for membership among burlesque people, and intends that every burlesque company on both of the two wheels shall be one hundred per cent Equity by next season.

It is estimated that out of the eighty or so companies playing the Columbia and American circuits, there are about 1,200 performers appearing in the chorus. Many have already enrolled under the Equity banner, but there still remains a large number who have not yet become unionized. The latter are being met by Equity officials, both in town and on the road, and every effort is being made to have them sign up immediately.

It was stated at the Equity headquarters early in the week that, strange as it may seem, several burlesque managers are in favor of the drive, for in a one hundred per cent Equity chorus they see the abolition of the jumping and other evils. Chorus girls who are not Equity members, whenever the spirit moves, have been in the habit of jumping a show without a word's notice. But, when once a girl becomes an Equity member and enjoys the privileges of an Equity contract, she can not jump a show without first giving two weeks' notice.

The reason for the tardiness of burlesque people in not joining the Equity fold sooner is laid to the fact that, for the most part burlesque was little or in no way affected by the actors' strike. Many of the girls had run-of-the-season contracts, and found no reason why they should give them up for an organization, which, at that time, appeared to be nothing short of soviet to them.

But, when things settled down and the girls had time to reflect upon the advantages offered by the Chorus Equity, they began to come over to the union organization. Now, they are joining, a company at a time, it was stated at Equity headquarters. Recently, the entire chorus of the "Maids of America" company joined in a body. Other companies are reported to be joining daily.

WATSON WANTS A HOUSE

Billy Watson is looking for a theatre in New York City in which to play regular shows. Watson says if he can't get a house he is going to build one. He has the Lyceum in Paterson, doing a record business this season. He also has the Orpheum, playing Columbia attractions, in that city.

MARRIES \$2,000,000

St. Louis, March 26.—Nellie Greenwood, a member of Dixon's Big Review Company, recently here, became the bride last week, of E. L. Butler, the twenty-two year old son of former Congressman James J. Butler. The bridegroom is reputed to have inherited from his father an estate valued at \$2,000,000.

FOLLOWS YALE AS MANAGER

ROCHESTER, N. Y., March 25.—Clifford Smith has been appointed manager of the Gayety Theatre, the Columbia Amusement Company house in this city, succeeding Charles Yale, who died recently.

BURLESQUE MAN GETS DIVORCE

CHICAGO, Ill., March 27.—Judge John P. McGoorty last week granted an absolute divorce to Carl De Angelo, a member of the "Oh, Girl" company, a burlesque show. Kitty Carmen, a soubrette in B. D. Berg's "Little Burglar," was the defendant.

MARCUS TO HAVE TWO SHOWS

Abe Marcus will have two shows next season and will call his new show Abe Marcus' Big Revue. His "Oh, Baby" company has just completed its second trip to the Coast this season. It is playing the K. and E. time, and has not lost one day this season on either of its coast trips. The "Oh, Baby" company will not play any one-nighters, booking only week stands.

POOR HEALTH STOPS VAN

Harry Van will close with the "Girls From the Follies" Saturday night in Brooklyn, at the Gayety, on account of ill health. Harry Mandell will finish the season with the show in his place. Mandell also signed a contract last week with Charlie Baker for one of his shows next season.

GOING WITH MARCUS SHOW

Rubini and Rosa, featured with Al Reeves Show, have been signed by Joe Shea with Abe Marcus' "Oh, Baby" company, to open for three weeks in May, at Fort Wayne, and for next season as well. This act was booked to appear in Paris this Summer, but Shea cancelled on account of the offer made by Marcus.

MAY OPEN BOWERY COMPANY

Negotiations are under way with the Minsky Brothers, it is reported, and the owners of the People's Theatre, on the Bowery, for the former to place burlesque stock in that house during the Summer months, commencing the first week in June.

GIVE PARTY FOR ACT

NEWARK, N. J., March 26.—Niblo and Spencer, featured with the "Midnight Maidens," were given a theatre party at the Gayety, here, last night, by the Lenape Club, when two hundred of its members attended the performance.

MICKY MACKWOOD LEAVES

Micky Mackwood, who closed last week with the "Victory Belles," left New York for his home in New Orleans. After spending a few days there he will leave for Florida, where he will start working in the Sunshine Comedies pictures.

MINSKY BUILDING BATH HOUSES

Billy Minsky has filed plans with the Building Department of Brooklyn for the erection of 750 bath houses on Surf avenue, between Thirty-second and Thirty-third streets, Coney Island. He will start building next week.

GOING TO ATLANTIC CITY

B. F. Kahn and Mrs. Kahn will leave New York this week for Atlantic City, where they will stay for ten days. Kahn has, for a number of years, spent Easter Week at that resort.

SIGNS HASTINGS CONTRACT

Jack Dillon, juvenile of the "Victory Belles," has signed a contract with Harry Hastings for his Big Show next season. It runs for two years.

ELLIOTT IS AT LAKEWOOD

LAKEWOOD, N. J., March 26.—Nick Elliott, of the National Winter Garden, New York, is resting for a few weeks here, recuperating from an attack of pneumonia.

SIGN FOR NEXT SEASON

Joe Hurtig has resigned Dolly Sweet and Russell Hill for next season for one of his shows. Miss Sweet will be featured.

EX-BURLESQUER TO MARRY

Sydal Bennett, formerly of burlesque, is to be married early in July to Edward O. Thomas, an attorney, in Baltimore.

NOT SATISFIED WITH PRESENT PERCENTAGE

MAY ASK FOR CHANGE

CHICAGO, Mar. 29.—Judging from conversations overheard here among burlesque managers recently, dissatisfaction with the present percentage splits seems to be growing, and it would not be surprising if a demand were made to the wheel officials for a uniform and standard split beginning next season.

The apparent dissatisfaction arises from what these managers declare to be discriminatory percentage splits that certain shows are subjected to in various cities. Some of them who attended the recent Weingarten trial having heard things which opened their eyes, they say.

For example, some of them say that certain shows receive as high as 75 per cent of the gross in some cities, and that other shows of an equal calibre, have to content themselves with a maximum of 60 per cent of the division.

They claim that a uniform percentage basis, such as 65-35, can be established by the wheels for all shows and, if adhered to, will eliminate a great deal of the jealousy and dissatisfaction which some of them seem to be evincing at the present time.

CADY, DOWN AT KAHNS, WORKING MUCH BETTER NOW

Jack Perry produced a show at Kahn's Union Square last week that pleased the Thursday afternoon patrons. The first part was called "Odds and Ends" and the burlesque "The Isle of Gazoek Gazee." In the first part there were seven scenes and things ran along very smoothly as the change of each scene went by.

The comedy was taken care of by Joe Rose and Fred Cady, both doing "Dutch" characters, though each was of a different type. Cady again used the stomach pad. He is working much easier this week than when we caught him before, and is fast getting into the style of stock burlesque, whipping it over with more speed and getting more out of his work. Rose is going along getting laughs by the manner in which he portrays the character. Both boys were funny.

Allen Forth did the "straight" and handled the part very well. He was in more scenes than last week and was seen to advantage. He reads his lines nicely and makes a good appearance.

Miss Lorraine did an excellent bit of character work when she portrayed an Italian woman. Her dialect was good and her acting very clever. She dressed the part in keeping with the role. Miss Lorraine also displayed some attractive gowns earlier in the show, the silver cloth one being extremely pretty.

Kitty Warren, bubbling over with personality and wearing dresses that were very becoming to her style of beauty, handled her numbers in the real Warren way of putting them over. She shows no diminution of "pep" and is action all the time. Her numbers went over great. She did fine in the scenes.

Grace Howard did nicely with her numbers and lines. She wore dresses that were both dainty and pretty to look at.

Helen Adair, always pleasing to look at, was successful in her work, and while not having an awful lot to do outside of her numbers, gave a good account of herself just the same.

Louise Wolf, an attractive looking prima donna, sang her numbers with ease and they were accepted by a good sized house. She reads lines well and offered a neat wardrobe.

The girls sang and danced merrily throughout the numbers, arranged by Solly Fields. Most of the girls are very pretty and their dresses looked well. The scenery was bright and in good color scheme.

SID.

"THE LIBERTY GIRLS," A GOOD BOOK SHOW, PLEASED ON MONDAY

The "Liberty Girls," featuring Jack Conway, offered a high class show at the Columbia Monday afternoon.

The book called "Manless Isle" is by Conway. It is crowded with situations and lines that are very funny and is played by two comedians who know how to be funny.

There are three scenes in the first part and five in the burlesque. Drew and Campbell, owners of the show, spared no expense in costuming the girls and in selecting the scenery, which stands out above any we have seen here in weeks. The many sets are bright in colors and artistically painted.

Conway again repeats his success of past seasons in the role of a "lad." He is one of the most natural Irish comedians we have in burlesque, in both make-up and dialect. He does not use the monkey face make-up or red wig, nor the face lines. He is a great mugger, his mannerisms are all away from others and all go to make him a comedian who can get laughs without resorting to rough methods. He knows the true sense of humor and was a distinct hit.

Vic Plant has shown us a type of Hebrew that is away from any we have seen at this house so far. While using the "crepe," he gets away from the usual comedian doing the character. He looks snappy with his pointed beard and black rimmed glasses. His clothes are those of a prosperous merchant. It is a good get-up.

Plant is a fast worker and a funny Hebrew comedian. Conway has given him plenty of leeway, and he shows up better in this show than any other comedian we have seen working opposite Conway in the past and better than he did last season.

James Collins, the fixing "kid," is at it again, always getting Conway in some mess or other and fixing it for him. Collins is in Class A-1 as a straight man. He is a fine talker and a dandy "feeder" for the comedians. He is a neat dresser and makes a fine appearance.

A classy looking prima donna is Monica Redmond. Pretty in form and face, she is a woman who does not take the part too seriously, but just sings, smiles and talks her way through. Miss Redmond has very handsome gowns. She has kept them looking well after a long season on the road, as they still appear like new. We have seen none prettier this season. In tights Miss Redmond displays a pair of shapely limbs. She rendered her numbers nicely.

Pauline Harer, who is making her first appearance this season as a soubrette, has made more than good. She is a pretty brunette, with a most pleasing personality. Her numbers she takes care of well, putting them over with a strong voice and plenty of ginger. She uses a good make-up and wears pretty dresses. She registered a success in the show and could be given more to do.

Helen Stewart is playing a reformer working "straight." She has been doing character the past few seasons and was successful and she should not try to get away from them.

Jerry Lawrence, a very tall young lady, appears in several scenes with the comedians and gets a number of laughs.

William Cathart, Thomas O'Brien, Jim Hall and Jim Oliver do bits and take care of them well.

Miss Redmond's singing specialty, early in the show, was well received.

The Runway Four, Cathart, Oliver and Boyd and O'Brien were a clean-up in their specialty. They sing, dance, tumble, do all sorts of acrobatic stunts, hand dives and twists exceptionally well. The boys work hard and deserved the big hand they received at the finish of their act.

The first scene in the burlesque, "Rural Holland," gave us something different. It is a novelty to see a set like this in burlesque, with Dutch wind mills and dykes.

A good table bit was taken care of by Conway, Plant, Collins and Miss Redmond. It was amusing.

Conway does his drinking bit again. He is the only one doing it. He works up a great drunk. He is assisted by the Misses Redmond, Stewart and Lawrence in the bit.

O'Brien did a fine acrobatic dancing specialty in one that went over big.

There is a story running all through the show that means something. There are many laughs and fine comedy situations. It is a clean show and well worth seeing.

The "Liberty Girls" this season, as in the past, is a book show and one of the few that start and finish with a story. It is a pleasure to see an offering of this kind, which is away from the bit show. SID.

COLEMAN-COOPER CONTRACT END

Harry Coleman received a release from James E. Cooper last Tuesday from the contract Cooper held on his services for the next three years. He is going with a Broadway show next season.

BURLESQUE NEWS

(Continued on Page 25)

MELODY LANE

AMERICAN SONGS THE RAGE THROUGHOUT ALL ENGLAND

**"Song Hits of Broadway Are the Song Hits of the Strand," Says
London Music Man—American Actors Score
Big Hits in England**

John Abbot, manager of the English music publishing house of Francis, Day & Hunter, world traveler, soldier of the great war, and all-round authority on matters musical and theatrical, is in America on a business trip for his firm.

"London, and in fact all England," said Mr. Abbot, "is ringing with American songs; the song hits of Broadway are the song hits of the Strand," he continued, "and you would be amazed to see how quickly one of New York's over-night hits is picked up and sung to success in London."

"Our firm has been particularly fortunate in handling the American hits of the past year or so," he said, "and I guess the big majority of the song hits of the past twelve or fourteen months have been issued in England under the imprint of Francis, Day & Hunter." A few of the outstanding ones are "The Vamp," "Peggy," "I'm Always Chasing Rainbows," "Hindustan," "Tulip Time," "San Dunes," "Arabian Nights," "Dardanella" and "By Jingo."

"London theatres have been enjoying a great boom, which, however, seems on the wane just at present, and the enormous crowds which have been attending the playhouses has naturally given a big boom to the songs."

"American writers that have located in England have also done well, several of them having many successful songs to their credit. Nat Ayers, in particular, has met with decided success and three of his productions have done particularly well. 'The Bing Boys,' 'The Bing Girls' and 'The Bing Boys on Broadway' have all been enthusiastically received."

"A number of big English productions are filling the theatres nightly, among them being 'Maid of the Mountains,' now in its fourth year, and 'Chu Chin Chow' is also approaching its fourth anniversary. 'Afgar' is another success. This piece, I understand, is to be presented in America soon with Mlle. Delysia in the leading role. This talented French woman created the part in England and has contributed in

no small way to the success of the piece.

"I have seen a number of American pieces while in New York, several of which I am sure would score big hits in London if presented there. Among them 'The Night Boa,' 'Look Who's Here,' 'The Golden Girl' and 'Irene,' all look like big winners in the English metropolis. 'Irene' is scheduled for early production in London, and its reception there, I feel sure, will be equally as favorable as in New York."

"If American songs and their writers are meeting with success in London, this also applies to American actors and at least two that come to mind have scored tremendously during the past year. Walter Catlett, the comedian, has made a great hit in 'Baby Bunting,' and Charles Withers, with his rustic sketch familiar to all American vaudeville audiences, is the talk of London. He is appearing in 'The Whirligig' at the Palace, and his work has done much to make the piece a big success. The fact that he is portraying an American 'rube,' a character with which the average Londoner is totally unfamiliar, seems to have made no difference. Every line of his quaint observations upon people and things is a signal for applause and laughter."

"Business conditions throughout England are about the same as in the United States, in so far as I have observed. Salaries are up, with living conditions correspondingly high. Housing conditions are even worse than they appear to be over here, and the great paper shortage about which I hear so many complaints in America is even worse, if possible, in England."

"During the big boom of American songs abroad, the English writer has not been idle, neither has he been left behind in the race for hits. Tate and Harris, two of England's well-known writers, have been particularly successful and in 'Broken Doll,' 'Cozy Corner' and 'Love Sends Roses' have three numbers that all England is singing."

Mr. Abbot returns to England on Saturday of this week.

WITMARK "WORLD" HIT FEATURED

Standing out "like a diadem in the skies" is the singing act offered in vaudeville by the gifted MacFarlane Sisters. They have just concluded a series of highly successful appearances in Greater New York and are now touring the Keith houses in the big cities, after which their bookings take them over the Orpheum Circuit. Their rendering of the operatic duets and arias is unsurpassed on the vaudeville stage, to which they are a brilliant ornament and a very decided acquisition. It is all the more noteworthy, therefore, to find in their present repertoire so substantial a singing success of quite another type, for be it known that the MacFarlane Sisters are making a real sensation in the superb singing of the Witmark ballad, "Let the Rest of the World Go By." This is a distinct feather in the caps of M. Witmark & Sons and J. Keirn Brennan and Ernest R. Ball, the writers of this successful ballad. "Let the Rest of the World Go By" is the only published song number in the MacFarlane Sisters' act.

WESTERN WRITER PLACES SONGS

Cal. De Voll, the Chicago songwriter, is in New York and during the past three weeks has placed eight new numbers.

NEW VON TILZER SONG SCORES

"When the Harvest Moon is Shining," the new Harry Von Tilzer ballad, which is being started out as the successor to "Carolina Sunshine," seems destined to rival the great popularity of the great "Sunshine" number.

It is being sung by a number of well known singers in vaudeville.

BIG GAINS FOR BURR CO.

The Henry Burr Music Corporation has increased its force 300 per cent. in the year 1920. This fact, coupled with the success of "I Like to Do It," is bringing the company well to the fore in the ranks of the big music houses.

BLOSSOM SEELY SINGS "O"

Blossom Seely, now in vaudeville, is scoring a great success with the new Feist novelty number "O." The song, which is by Arnold Johnson and Byron Gay, enjoys the distinction of bearing the shortest title on record.

HENRY BERGMAN WITH BERLIN

Henry Bergman, of Clark and Bergman, has joined the Irving Berlin, Inc., staff and will be connected with the New York office of the house.

MITTENTHAL OUT OF FISHER'S

Joseph Mittenenthal, formerly general manager of the McCarthy & Fisher Company, severed his connection with the music house on Monday of last week. On March 24 the McCarthy & Fisher house sent a letter out announcing that Mr. Mittenenthal had resigned. Mittenenthal was formerly the head of the McCarthy & Fisher sales department and succeeded George Friedman as general manager several months ago.

Following closely on the heels of the announcement that Mittenenthal was out of the McCarthy & Fisher Co. came the news of the filing of two suits at law by Mittenenthal against Fred Fisher, Inc., a corporation which, according to the papers in the case, has succeeded to the business formerly owned and controlled by the McCarthy & Fisher Co.

Both suits are filed in the Supreme Court, and were brought by Joseph Mittenenthal through his attorneys, H. J. and F. E. Goldsmith. The first suit is for an accounting, and in the papers it is alleged that in January, 1920, Mittenenthal entered into an agreement with the defendant whereby he was hired for one year from January 1st to December 31st, 1920, as salesman and general manager. He further alleges that the defendant agreed to pay him 2½ per cent of the total moneys received by the defendant from its mechanical rights and the total net sales made by the defendant during said period; it being further agreed that the plaintiff should be allowed a drawing account at the rate of \$100 per week during the said term, such drawing account to be charged against said compensation of 2½ per cent.

Mittenenthal alleges that he entered into employment as above stated and continued until March 22, 1920, when defendant, without right or cause, breached the said agreement and discharged him. The plaintiff further alleges that the defendant has failed and refused to render an account of the total moneys received from mechanical rights and total net sales, and that he has received nothing with the exception of \$4,200.

In the second suit Mittenenthal alleges that between January 1st, 1919, and December 31st, 1919, inclusive, he rendered services as sales manager and general manager, the reasonable value of which services was \$9,620, which sum the defendant promised and agreed to pay, but he has received but \$5,000, leaving a balance of \$4,620 for the recovery of which the second suit is brought.

At the office of the Fred Fisher Co. it was said that Mittenenthal on leaving the McCarthy & Fisher Co. had signed a general release, but at the time of going to press this could not be verified.

CONTRACTS MAY BE VALUELESS

In spite of the fact that although the American soldiers have been withdrawn from foreign shores and the armistice was signed over a year ago, America is still at war with Germany and her Allies.

This, however, has had little effect upon the business activities of alien publishers, a number of which are now in communication with American publishers and producers with the idea of placing foreign productions upon the American stage.

Irrespective of the fact that many of the musical pieces of these countries are of production value, publishers and producers would do well to wait before accepting any of them or entering into contracts either for their production or publication.

The technical state of war which exists between the United States and Germany and her allies has an important bearing upon any contract which may be under consideration, and irrespective of its clauses and guarantees, may be valueless.

FLO. RUSSELL IN NEW ACT

Flo Russell, a clever character comedienne, and Billy Cullen, the well-known pianist, will be seen shortly in a new act, with special material.

TO COMBINE RECORD AND SONG

A special meeting of the members of the Music Publishers' Protective Association was held on Tuesday night at which a proposition made by the Talking Book Corporation to co-operate with the music men in the issuing of a new type of musical publication was made.

The Talking Book Corporation has on the market a combination phonograph record and Mother Goose story book and the proposition to the music men is the publication of a song, the back page of which will be in the form of an envelope which will contain an indestructible record of an orchestration of the number.

The record will not carry the words of the song but simply a well made orchestral reproduction by means of which the purchaser can in his own home put the record on his talking machine or phonograph and sing the song to the accompaniment of a full orchestra.

The idea is novel and attractive and whether or not the publishers and manufacturers can come to any definite understanding, it at least is being given serious consideration.

HANSON GETS COVETED POSITION

In an endeavor to find a clever young composer, the Riviera Music Company, Chicago publishers, advertised recently in a number of musical publications. Applicants for the position numbered above five hundred and it has been somewhat of a task to select the winner. However, after much deliberation, Ethwell Hanson, a Chicago boy, has been selected and has signed a contract with the company, whereby the Riviera Music Company agrees to publish at least one of Mr. Hanson's songs every three months. Mr. Hanson is composer of the new oriental fox-trot "Desertland," now being featured in an extensive advertising campaign by the Riviera Music Company.

GILBERT BACK IN VAUDEVILLE

L. Wolfe Gilbert, billed as "Songland's Favorite Writer," opens a tour of the Loew Circuit, on April 5, at the American Theatre, New York, where he will be headlined. His new songs, "Our Quarrels, Dear," "Mumsey" and "Sunny Southern Smiles," will be the feature of his act. "Afghanistan" will also be introduced.

Assisting him will be Fritz Leyton, and at the piano Harry Donnelly, composer of "Afghanistan."

JOE. MC CARTHY IN ENGLAND

Joe McCarthy, writer of the lyrics of "Irene," is in London, where he journeyed to attend the opening performance of his successful operetta. Harry Tierney, writer of the music of the piece, is superintending the orchestral rehearsals and Edith Day, who created the part in America, is to sing it in London.

MISS JOYCE WITH FORSTER

Katharine Joyce, who has been connected with a number of the large music publishing houses, is now with Forster, the Chicago publisher. Miss Joyce, whose headquarters will be in New York, is Eastern representative of the firm.

KORNHEISER IN CHICAGO

Phil. Kornheiser, professional manager of the Leo Feist, Inc., house is spending a week or ten days in Chicago, and is making his headquarters at the Chicago professional offices of the firm in the Grand Opera House Building.

JOE. MORRIS TO MOVE

The New York offices of the Joe Morris Music Co. are to be moved from the Exchange Building in West Forty-fifth street to 1599 Broadway.

TRIANGLE OPENS IN BOSTON

The Triangle Music Co. has opened a branch office at No. 228 Tremont street, Boston. Henry Wolpert is in charge.

Beatrice Smith was married to Bob Manning last week.

Jack Mack was robbed of \$70 while playing in Savannah, recently.

Mr. and Mrs. Robert Schaefer announce the birth of a son to them.

Harry McCoy, of "Going Up" (western), closed in Atlanta March 27.

Lou Thomas will spend the Easter holidays with his relatives in Boston.

Arthur Lyons is now vaudeville booking manager of Davidow and LeMaire.

Hazel Forbes, of the "Oh Frenchy" company, was ill in Toronto for a week.

George Williams has signed a contract to appear in Goldwyn pictures next season.

David Finestone has been appointed business manager of the Century Theatre.

Ruth Hazelton, the dancer, was added to the cast of "Look Who's Here" last week.

Dunham and Edwards and Morrell's Toy Shop have been routed over the Loew time.

Lillian McNeill and "Shadow" Ford have signed up with the Shuberts for five years.

Eugene Emmet, the Irish minstrel, has been routed over the Loew time by Meyer North.

Percival Knight, of "Apple Blossoms," will stage Max Marcin's "Three Live Ghosts."

The Cameron Sisters and Harry Delf appeared at the Lyric Theatre Sunday concert.

John Lorenz denies that he intends to do an act with Eddie Fox, as was recently reported.

Ann Lathrop replaced Juanita Fletcher in the role of Polly in "Apple Blossoms" last week.

R. C. Miller, film booking manager for the Poli Circuit, is ill with pneumonia in New Haven.

Bob Fisher, of the Carola Trio, was married to Edythe Green, a non-professional, on March 21.

Tom Rooney has taken over the business of Sol Unger, booking agent, who died recently.

Ralph L. Smith, who does a "Houdini" act, is now working clubs and private entertainments.

Mlle. Spinelly will appear both in the "Ziegfeld Girls of 1920" and "The New Ziegfeld Frolic."

Blanche Evans, of McLaughlin and Evans, was taken ill in New London, Conn., last week.

Zelda Sears is making her first appearance in pictures in a forthcoming Madge Kennedy feature.

La Toy Brothers have sailed on the *Mauretania*, to open at the Royal Theatre, Dublin, April 5th.

Alma Francis has been engaged to do a series of film productions at the end of her vaudeville tour.

Gerald Griffin, the Irish minstrel, is recovering after an operation for appendicitis in New Haven.

Etta Harrigan has returned from a short vacation to New Haven, Conn., and resumed her club dates.

ABOUT YOU! AND YOU!! AND YOU!!!

Helen Scher, secretary to Henry Ches-terfield, will be married to Sol Goodman, of Boston, on April 18.

Flo Lewis is recovering from the injury to her leg, received shortly before "Tick Tack Toe" closed.

Lola Chalfonte, a former soloist with Sousa's Band, sang at the L'Aiglon in Philadelphia last week.

Morey, Senna and Lee have secured a blanket contract on the Loew time through Sam Fallow.

Mme. Aguglia, Sicilian actress, has a new play in English called "The Daughter of Jorio," by D'Annunzio.

Nan Halperin and Jos. E. Bernard were among those on the bill at the Central Theatre Sunday concert.

Ethel Barrymore, completely recovered from her attack of laryngitis, has resumed performances in "Deceit."

Marie Nordstrom has been engaged to play the leading role in "Little Miss Charity," by Edward Clarke.

Pansy Le Roy and Leslie E. Maclyn suddenly left the "Going Up" company at Charleston, S. C., last week.

Harry Baxter will support Laurette Taylor in "A Night in Rome" in its London production this summer.

Larry Crane and Company, after three weeks in Philadelphia, is starting on the U. B. O. time around Boston.

Mr. and Mrs. James Raymond, the latter professionally known as Maud Tiffany, received a baby girl recently.

Arthur Nason, late of Fairfax and Nason, has left the show business and is working for a cotton goods firm.

Ben Atwell, director of publicity at the Capitol, has returned from Atlantic City, having recovered from his illness.

Emmy Destinn, the soprano, and Yvonne Gall, of the Chicago Opera Company, sailed on the *La Savoie* last week.

Jane Wheatly has been engaged by the Shuberts for a role in a new play, "The Man Outside," by Kilborn Gordon.

Harry Moore, manager of Fox's Bedford Theatre, Brooklyn, became the proud father of a baby girl last week.

George Barnum, who has been in the hospital owing to eye trouble, rejoined the "Going Up" show in Ashville, S. C.

Milo has been given a blanket contract for the Loew time and will open shortly. Mandel and Rose are booking him.

Guy Bolton, co-author of "Adam and Eva," has been confined, through illness, at his home at Great Neck, L. I., for ten days.

Mercedes De Acosta, authoress of the society play, "What Next?" was married to Abram Poole, soldier-painter, last week.

Beatrice Curtis was compelled to temporarily leave Harry Fox's act at the Royal on Friday afternoon, because of eye trouble.

Dorothy Tierney replaced Marie Carroll in the role of Mrs. Mitchell in "My Golden Girl" at the Nora Bayes Theatre Monday evening.

Texas Sheldon, of the team of Texas and Stuart, says that the team has split definitely, and that she is shortly to do a single.

Dorothy Meuther, also known in vaudeville as Dorothy Dale, was married to Arthur James Martin, a non-professional, recently.

Lealie Morosco, the agent, was injured by a piece of flying glass when his window broke in the Gayety Theatre Building last week.

Alfred Anderson, an actor, seriously injured a man while driving his car in Brooklyn at Fulton street and Broadway last week.

Beatrice Dakin, of the "Ziegfeld Girls of 1920," resigned from that show last week to marry John Clarke, a St. Louis theatrical man.

Jean Shelby, appearing in the role of Corinthia in "Adam and Eva," has handed in her resignation. She expects to be married shortly.

Charles A. Bird, formerly with Comstock and Gest and now with the Fox Film Company, has recovered from his recent illness.

Nellie Weston, who plays the French maid in one of the western companies of "Up in Mabel's Room," successfully doubled the part of Martha during Miss Anderson's recent illness.

Eli Sobel has taken over the booking of the Sixteenth Street Theatre, Brooklyn, formerly known as the Universal beginning March 29.

Harry Du For sails for London on the *Imperator* July 3 to open at the London Coliseum, with eight weeks on the Stoll time to follow.

Pearl White, film star, sailed on the *La Savoie* last week for France, to fill a role in a new photo play which requires French "atmosphere."

Emile Bamberg, magician, who retired from the stage some years ago to engage in commercial pursuits, has resumed the playing of club dates.

Joe Brown, this season with "Listen Lester," will appear with John Cort's "Jim Jam Jems" next season, opening in Atlantic City in August.

Jules Eckert Goodman, accompanied by Mrs. Goodman, has sailed for London, to be present at the rehearsals and premier of "The Man Who Came Back."

Laurel Bishop, who has been ill with bronchitis and threatened with pneumonia, has recovered and played an engagement at Springfield, Conn., recently.

The Four Bards have been booked for ten weeks at the Palais Royal, beginning April 4 and lasting until the 12th of June, when the houses closes.

Wilbur and Harrington, who were with the "Tricks and Tunes" unit, overseas, are visiting relatives in Pittsburg. They will resume playing dates shortly.

Al Haig, of Chidlon and Haig, and Earl LaVere, of Clarke and LaVere, have doubled up to present a new act, "Two Friends That Can't Get Along."

Fred Dale and Margie Manderville, of the Harry Hastings Big Show, will appear in a revue at Atlantic City next summer, booked by Roehm and Richards.

Charles Herbert, an assistant elephant trainer, was seriously injured at Madison Square Garden last week while coaching one of the elephants in a new stunt.

Alice Nielson has offered a reward for the return of a volume of Italian operas she has lost. The book was a gift of Eleanora Duse, the Italian tragedienne.

Ida Edgcombe, treasurer at the Lyric Theatre, has been transferred by the Shuberts, to act in a similar capacity during the run of "Florodora" at the Century.

Vincent Coleman, whose latest picture, "Partners of the Night," was recently shown at the Strand Theatre, will return to the spoken drama in a new offering.

Sid Stewart, formerly of the team of Texas and Stewart, is to open with a single act at Boston next week on the United Time, booked by Treat Matthews.

Fred Madebach, stage manager of the Victoria Theatre, Pittsburgh, learned last week that he was heir to a large estate and a large amount of money in Germany.

Lita Nelson made her debut as leading lady with the Maitland Players, San Francisco, last week, playing the lead in J. M. Barrie's "The Professor's Love Story."

Emily Beresford, an English actress, arrived here last week on the steamer *New York*. She will be engaged for a series of motion pictures to be later shown in England.

Robert Milton, who directed the staging of "Adam and Eva" and other Broadway successes, has been engaged to whip Sam Shipman's new play, "To-morrow's Price" into shape.

Edith Taliaferro, George Marion, Arthur Elliott, Edith Shayne, Lucille La Verne and Burke Clark have been engaged for William Morris' production of "Dorothy Dixie Lee."

Mr. and Mrs. Sam Aronson, of the Gayety Theatre, Brooklyn, celebrated their tenth wedding anniversary at their home last week. A number of theatrical persons were present.

Jules Jordan, now playing in "Business Before Pleasure," will be seen in vaudeville in a sketch called "Scrappy Hogan," and presented by Barney Barnard, at the close of the show's tour.

Mary Cecil, who plays Brownie in "Scandal," has signed a contract to play the entire run with the show, despite the fact that all plans had been made to leave the show in May and go to Cuba.

Teddy Tappan, of Tappan and Armstrong, with the Shubert "Gaities of 1919," at the Garrick Theatre, Chicago, was suddenly taken ill last Friday and hurried to a hospital, afterward coming to New York.

Robert Casadesus, director of the Theatre Parisien, and his wife, Henriette Delannoy, leading member of the company, did not return to Paris with the company recently, but are remaining here to appear in English plays.

Georgie Price, at present headlining on the Keith time, will leave for Los Angeles in June to start work on a series of five-reel motion picture comedies in which he is to be starred by the R. C. P. Smith Syndicate, of Los Angeles.

Ted Lewis and company, Mosconi Brothers and Family, Rae Samuels, Georgie Price, Glen and Jenkins, Wilton Sisters, Keegan and Edwards, Swift and Kelly, Three Wheeler Boys and Margot Francois were in the bill at the Century Theatre Sunday night.

Blanche Ring, Charles Winninger, the Avon Comedy Four, James Barton, Riggs and Witchie, Rath Brothers, Frankie Heath, the Four Haley Sisters, Felix Adler, William and Gordon Dooley, Kalmer and Rugby, Mollette Sisters, Olga Cook, Lon Kaskell, Joe Opp and the Winter Garden Steppens appeared at the Forty-fourth Street Theatre on Sunday night at the performance given for the "Passing Show of 1919" ball team.

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**B. F. KEITH CIRCUIT
NEW YORK CITY.**

Riverside—Allen Rogers—Barbette—Love Shop—Sophie Tucker—F. Ardell & Co.—Dooley & Morin Sisters.
Colonial—John S. Blundy & Bro.—Bert Errol—James & B. Morgan—Vera Sabina & Co.
Alhambra—Kingsley-Benedict—Morris & Campbell—Maletta Manikens—Black & White—Roscoe Ails Co.—Henri Scott—Bert Howard—Hersel Hemler.
Royal—Val & Ernie Stanton—Meanest Man in World—Gosler & Lusby—Eva Tanguay—Delmore & Lee—Worden Bros.

BROOKLYN, N. Y.

Bushwick—Francis Kennedy—Wright & Dietrich—Wm. Brack Co.—Edw. Marshall—Wm. Seabury Co.—Daly & Berlew.
Orpheum—B. & B. Wheeler—House David Band—Trixie Prigana—Eleanor Cochran—Bronson & Baldwin.

BALTIMORE, MD.

Maryland—Frank Hurst—Thos. E. Shea—Bessie Clayton Co.—Stanley & Birnes—Three Nitos—Wood & Wyde.

BOSTON, MASS.

Keith's—Geo. Kelly & Co.—Ara Sisters—Grey & Byron—Keegan & Edwards—Donovan & Lee—Mosconi Family—Wm. Selbini—Katherine Murray.

BUFFALO, N. Y.

Shea's—J. C. Nugent—Lexus & O'Connor—J. & E. Mitchell—Daisy Nellis.

COLUMBUS, O.

Keith's—Not Yet Marie—Reed & Tucker—Crawford & Broder—Eary & Eary.

CLEVELAND, O.

Hippodrome—Cl. Coleman—Jack Wilson Co.—Masters & Kraft—The Brants—4 Reddings—Bee Palmer Co.—W. Cross & Co.—Fr. Conroy Co.—Clifford & Wells.

CINCINNATI, O.

Keith's—Patricia—27th Div. Boys—3 Wheelers—Burns & Foran—McLellan & Car—Dillon & Parker—D. Shoemaker Co.

DAYTON, O.

Keith's—Be Ho Gray Co.—Geo. McFarlane—Swor Bros.—Dugan & Ray—Tuscano Bros.—Nonnette—D. Brenner—McCor. & Irving.

DETROIT, MICH.

Temple—Creole Fash. Plate—Frank Gaby—Hugh Herbert Co.—Meredith & Snoot—C. Y. Corson Octette—Sybil Vane—Morgan & Gates—Wanzer & Palmer.

ERIE, PA.

Colonial—M. & M. Dunn—Fashion Minstrels—Alice De Garmo—DeVore & Taylor—Donald Sisters.

GRAND RAPIDS, MICH.

Empress—Two Jesters—Maletta Bonconi—Wilson Bros.—A. Friedland—Rockwell & Fox—Emil & Willie.

HAMILTON,

Lyrie—Will Oakland Co.—Spencer & Williams—The Ushers—Four Ortons—McWaters & Tyson.

INDIANAPOLIS, IND.

Keith's—Ruth Royce—Her. Clifton—Sam Liebert Co.—Regay & Lorraine Sisters—Mabel Burke & Co.—A. Huston—Kramer & Boyle.

LOUISVILLE, KY.

Mary Anderson—Santos & Hayes—Fallon & Brown—Diana & Rubin—Rose Coghlan Co.—Eva Shirley & Band—Lucy Gillette—Aerial Silverlakes.

LOWELL, MASS.

Keith's—Rome & Cullen—J. S. Leonard—Elda Morris—Marco Twins—Three Blighty Girls—Law. Crane—Duffy & Sweeney.

**VAUDEVILLE BILLS
For Next Week**

MONTREAL, QUE., CANADA.

Princess—R. E. Ball & Bro.—Hunting & Fran.—The Oly Girls—Gordon & Day—Geo. Jessell—Chandon Three.

PORTLAND, ME.

Keith's—Billy Glasco—Elinore & Williams—Chong & Moey—Tozart—Four Melodious Maids—Roland & Meighan.

PITTSBURGH, PA.

Davis—Nolan & Nolan—Shaw & Campbell—Grace Huff & Co.—Sig. Frisco—Stone & Kalls—Sabini & Goodwin—Marie Cahill Co.—Harry Hines—Nathan Bros.

PHILADELPHIA, PA.

Keith's—Dick & Deagon—Kharum—Orti & Cody—Val. Suratt & Co.—Mollie Fuller Co.—4 Jansleys—Herbert Brooks.

PROVIDENCE, R. I.

Keith's—Olsen & Johnson—Marg. Padula—Gygi & Vadie—Helen Keller—Samoya—Finley & Hill.

ROCHESTER, N. Y.

Temple—Emily Darrel—V. Bergere & Co.—Walter C. Kelly—Gaut. Bricklayers—B. & F. Mayo—Cart. & Harris—Bessie Clifford—Warren & Mabel.

SYRACUSE, N. Y.

Crescent—J. Corthope & Co.—C. & M. Dunbar—Rooney Bent Revue—Amoros Sisters—Margot Francois—Chas. Irwin.

TOLEDO, OHIO.

Keith's—Royal Gascogne—An. Held Jr. Co.—Quixey Four—Chas. Wilson—T. & K. O'Meara—Her. Shone & Co.

TORONTO, CANADA.

Shea's—A. Robins & Partner—Ed. Hill—La Tell Vokes & Co.—W. Sweatman & Co.—Hallen & Hunter—Tarzan—H. Holman & Co.—Grace Nelson.

WILMINGTON, DEL.

Garrick—Sampel & Leon—Mammy's Birthday—Alex. Sparks & Co.—Bett's Seals—Albert Donnelly—Dobbs & Welch—Sam. Duncan.

WASHINGTON, D. C.

Keith's—Ciccolini—Lew Dockstader—Four Nigh-ton—Nelson Cronin—Harry Fox & Co.—Lorenberg Sisters Co.—Griff—Mabel McCane & Co.—Tracy & McBride.

YOUNGSTOWN, O.

Hippodrome—Lady Teen Mel—Ben Bernie—Ruz-zell & Parker—Alice Lloyd—Bert Baker & Co.—Ed. Borden & Co.—DuFor Boys—Reno—Alex. Bros. & Ev.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Dresser & Gardner—Victor Moore Co.—J. R. Johnson & Co.—Ward & Van—Johnny Ford & Girls—Van Cellos—Robbie Gordone.
Majestic—Gus Edwards & Girls—Eva Taylor & Co.—Mr. & Mrs. J. Barry—Will J. Ward & Girls—Prevost & Goulet—Barber & Jackson—Sterling & Marguerite.
State Lake—Jimmy Hussey & Co.—Moss & Frye—Beth Berry Co.—Marshall Montgomery—Follis Girls—Waltham & Princeton.

CALGARY AND VICTORIA, CANADA.

Orpheum—Vie Quinn & Co.—Jas. B. Carson Co.—Polly Oz & Chick—Ryan & Lee—Helene Davis—Nestor & Vincent.

DES MOINES, IA.

Orpheum—Extra Dry—Van Bankoff Co.—Stone & Hayes—Pay Courtney—Francis Renault—McRae & Clegg—Josephine & Henning.

DULUTH, MINN.

Orpheum—Sylvester Schaffer—Master Gabriel Co.—Mme. Claire Forbes—Demarest & Doll—Roy & Arthur—Herbert & Dare—Ned Norworth Co.

DENVER, COLO.

Orpheum—For Pity's Sake—Kinney & Corinne—Harry Jolson—Maria Lo—Ryan & Orlos—Kennedy & Nelson—Bruce Duffet Co.

KANSAS CITY, MO.

Orpheum—Alexander Carr Co.—Hickey Bros.—Sam Hearn—Edith Clifford—Ishikawa Bros.—Bradley & Ardine—Rainbow Cocktail.

LINCOLN, NEB.

Orpheum—Little Cottage—Bessie Rempel & Co.—Elsa Ruegger—Harry Cooper—Marconi & Fitzgibbon—Burns & Frabito—Van & Belle.

LOS ANGELES.

Orpheum—Emma Carus Co.—Le Maire Hays Co.—Nan Gray—Harry Rose—Lightners & Alex.—Baraban & Grohs—Mower & Avery—Leo Zarrell Co.—Henry Santry & Band.

MILWAUKEE, WIS.

Majestic—Bothwell Browne & Girls—Whiting & Burt—Irving Fisher—Walter Weems—Ernest Evans & Girls—The Rosellas.
Palace—Martin Webb—Mack & Earl—Equill Bros.—Zeno & Mandel—Little Jim.

MEMPHIS, TENN.

Orpheum—Ford Sisters & Co.—Owen McGivney—Watts & Hawley—Bob Hall—Howard's Ponies—F. & O. Walters.

MINNEAPOLIS, MINN.

Cressy & Dayne—Marmela Sisters Co.—Bernard & Duffy—Lew Brice Co.—Pietro—Will M. Cressy.

NEW ORLEANS, LA.

Orpheum—Fritz Scheff—Jasland Nav. Oct.—Muriel Window—Imhoff, Conn & Corinne—Joe Towle.

OAKLAND, CAL.

Orpheum—Boston's Riding School—Basil Lynn & Co.—Mahoney & Auburn—Alexander Kide—O'Donnell & Blair—Ben K. Benny.

OMAHA, NEB.

Orpheum—Chas. Grapevine Co.—Bert Fitzgibbon—'Last Night'—Kenny & Hollis—Duffy & Caldwell—Pisano & Co.—Lucille & Cockle.

PORTLAND, ORE.

Orpheum—Rita Mario Orch.—'And Son'—Sandy Shaw—Mirano Bros.—Shelton Brooks Co.—Wilbur Mack Co.—Chas. Howard Co.

SAN FRANCISCO, CAL.

Orpheum—Berk & Sawm—Nitta Jo—Montgomery & Allen—La Mont Trio—Ashley & Dietrich—J. B. Hymer Co.—Choy Ling Hee Troupe—Four Marx Bros. Co.

ST. PAUL, MINN.

Orpheum—Mason & Keeler Co.—Florens Tempest Co.—Budler, Stein & Phillips—Milt Collins.

ST. LOUIS, MO.

Orpheum—Howard & Clark Revue—Alan Rogers—Grace De Mar—J. J. Connelly—Morton & Glass—Jack Osterman—Novelty Clintons.
Rialto—Saranoff & Girls—Lyndell & Macey—Harriet Rempel Co.—Bays & Speck—Kate & Wiley.

SEATTLE, WASH.

Orpheum—Mme. Petrova—Gene Greene—Brent Hayes—Ethel Clifton Co.—Stewart Sisters—Sam-sted & Marion.

SALT LAKE CITY.

Orpheum—Morgan Dancers—Jack Kennedy & Co.—Ames & Winthrop—Ed. Morton—Marino & Maley—Hughes Duo.

SACRAMENTO AND FRESNO, CAL.

Orpheum—Billy Shaw's Revue—Sarah Padden Co.—Phil Baker—Avey & O'Neill—Byrnes & Gehan—Lucas & Inez.

VANCOUVER, B. C.

Orpheum—Ye Song Shop—Mury Marble Co.—Cooper & Ricardo—Myers & Noon Co.—Valente Bros.—Frank De Voe & Co.—Frank Wilson.

WINNIPEG, CANADA.

Orpheum—'Flashes'—William Cutty—Rinaldo Bros.

PANTAGES CIRCUIT

REGINA & SASKATOON

Pantages—Fashion's De Vogue—Pipifax & Panto—Miller & Capman—Weaver & Weaver—Oh That Melody.

CALGARY

Pantages—Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prince & Bell—Four Danubies.

BUTTE

Carlitta & Lewis—Abraham & Johns—Willie Holt Wakefield—Nevis & Gordon—Walters & Walters—His Taking Way.

SPOKANE

Pantages—Nelson's Katland—Lonnie Nace—Walker & Dyer—J. C. Mack & Co.—Frank Merrell—Japanese Revue.

SEATTLE

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

VANCOUVER

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hazel Kirk Trio—Empire Comedy Four—Bird Cabaret.

VICTORIA

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashai Troupe.

TACOMA

Pantages—Gypsy Trio—Marsten & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

PORTLAND

Pantages—Phil LaToska—Perrone & Oliver—Patrick & Otto—Aleko Panthea & Presco—Quinn & Caverly—Oh Mike.

TRAVEL

Pantages—Fred & Anna Pelot—Raynard & Jordan—Pereira Sextette—Sherman, Van & Hyman—Florence Hayfield—Berlo Girls.

SAN FRANCISCO

Aerial Macks—Allen Lindsay & Co.—Four of Us—Lorner Girls—Nell McKinley & Co.—Great Leon & Co.

OAKLAND

Pantages—Roshier & Dog—Green & Pugh—Maurice Samuels & Co.—Jones & Sylvester—Ted Shawn's Dancers.

LOS ANGELES

Pantages—Winton Bros.—Gertrude Newman—Bender & Meehan—Business Is Business—Texas Comedy Four—Little Hip & Napoleon.

SAN DIEGO

Pantages—Act Beautiful—Superlative Three—Ed. Blondell & Co.—Mary Ann—Chas. Olcott—Holiday in Dixieland.

LONG BEACH

Pantages—Three Bullawa Girls—Denny & Donegan—Samaroff Trio—Eadie & Ramsden—Bob Albright—Hill's Circus.

SALT LAKE

Pantages—Lieut. Berry & Miss—Marconi Bros.—Martha Hamilton & Co.—Baron Lichter—Gildea & Phillips—Brazilian Hellera.

ODGEN

Pantages—Mori Bros.—Goets & Duffy—Eldridge, Barlow & Eldridge—Bert Stoddard—Ward & King—Henriette De Serris—Bud Sayder & Co.

DENVER

Pantages—Henry & Adelaide—Flake & Fallon—Glasgow Maids—Chung Hwa Four—Great Howard—Four Mellos.

F. F. PROCTOR CIRCUIT

NEW YORK CITY

31st St.—Kellum & O'Dare—Harry Langdon Co.—Glenn & Jenkins—Eros Fraser—Wm. Seabury Co.—Palo & Palet.

5th Ave. (First Half)—Joe Cook—Gertrude Graves—Ward & Murray—Dillon & Parker—Thomas Sextette—Peggy Brennan & Bros.—Pinto & Boyle. (Last Half)—Buckridge Casey & Co.—Bert & B. Wheeler.

58th St. (First Half)—Cy & Cy—Black & Dardenella—Eddie Girard & Co.—Aerial Valentine—Billy Ferd & Co.—Cameron & Kennedy—Boyle & Putay. (Last Half)—Emma Stephens—Jupiter & Mars—Roscoe Ails & Co.—Hemshaw & Avery—Mossman Winifred & Vance—Welch, Mesly & Montrose.

Harlem Opera House (First Half)—Julia Edwards—Morati & Harris—Harry Breen—Story & Clark. (Last Half)—Orr & Hager—Chas. McGood & Co.

125th St. (First Half)—Lea & Davidson—4 Woodrow Girls—Diamond & Brenen—McDermott Cox & Band. (Last Half)—6 Kirkamith Sls.—Ward & Murray—Eddie Girard & Co.—Cook & Vernon.

23rd St. (First Half)—Amedeo—Julia Mearle & Co.—Hans Roberts & Co.—New Teacher. (Last Half)—Slager & James—Harry Taylor—Dorothy Rogers & Co.—Story & Clark.

Mt. Vernon (First Half)—Frank & Toby Shell—Touch in Time—Chas. McGood & Co.—Morgan & Mack—Julia Curtis—6 Kirkamith Sls. (Last Half)—Sulton.

Yonkers (First Half)—Emma Stephens—Bevan & Flint—Roscoe Ails & Co. (Last Half)—Fraser & Bunce—Black & Dardenella—Krans & La Salle—Aerial Valentine—Hilly Fern Co.

BROOKLYN, N. Y.

Greenpoint (First Half)—Calvert & Shay—Chas. Richman & Co.—Ward & Wilbur Girls—Anthony & Rogers—Cook & Vernon. (Last Half)—Cameron & Kennedy—Taber & Green—Kulla Edwards.

Prospect (First Half)—Gates & Finlay—Jack McCallife—Jean Beracis Circus—Welch, Mesley & Montrose. (Last Half)—Joe Cook—Klas Me—Chas. Richmond Co.—Peggy Brennan & Bro.

Halsey (First Half)—Daisy & Wilson—Princess Nal Tai Tai—Ellsworth London Co.—Winkle & Dean—Hector. (Last Half)—Frank & B. Carmen—Weber, Taylor & Joslyn—Who Done It—Ward & Mayo—Lee Stafford & Albadessa Co.

Henderson (First Half)—Reddington & Grant—Sunshine Girls—Deno Scanlon & Deno—Race & Edge—Walters, Bower & Croker. (Last Half)—Reddington & Grant—Bevan & Flint—Sweet Sixteen—Monkey Hippodrome.

ALBANY

(First Half)—Ford & Truly—Howard & Sadler—Mr. Chaser—4 Pals—Tetsuwarl Japs. (Last Half)—3 Blighty Girls—Otto Bros.—Curline Tilton—Arthur Pickens & Co.—Bartram & Sayton—Leipsig.

AUBURN

(First Half)—Harmon & Harmon—Petticoats—Shea & Carroll—Madame Herman & Co. (Last Half)—Stewart & Mercer—Mills & Morley—Kimberly & Page—Ned Nestor & Sweetheart.

ALTOONA

(First Half)—Marguerite & Alverez—Dunn & Wheeler—International Review—Burns & Wilson—The Randella. (Last Half)—Riffle Bros.—Smith & Troy—Sullivan & Scott—Gardner & Hartman—Sylvester Family.

(First Half)—Nolan & Nolan—Murphy & Lachmar—Jas. Grady & Co.—Arthur Terry—Mammy's Birthday. (Last Half)—Losey Tolson—Hobson & Beatty—Burke & Burke—Fox & Mayo—Doree's Operatic Revue.

CHESTER

(First Half)—Wrigley & Wilson—Whitney & Wilson—In the Dark—McCormick & Irving—Willards Fantasy of Jewels. (Last Half)—Willie Hale & Co.—Knowles & White—Jean Chase & Co.—Sully & Thornton—Little Lamba.

CAMDEN

(First Half)—The Nagfys—Mina Snell—Tommy Allen & Co.—Nan & Co. (Last Half)—Hamlin & Mack—Amand Gilbert & Boys—Leviton—Jack Rose—Assorted Painties.

CANTON

Clinton Sisters—Hibbit & Malle—Sweet Sweeties—Mrs. Wellington's Surprise—Eddie Borden—Page, Hack & Mack.

EASTON

(First Half)—Dooley Ioleen—Hobson & Beatty—Burke & Burke—Fox & Mayo—Doree's Operatic Revue. (Last Half)—Nolan & Nolan—Murphy & Lachmar—Jos. Grady Trio—Arthur Terry—Mammy's Birthday.

ELIZABETH

(First Half)—Jack & Bessie Gibson—Fannie Rice—Harry Miller—Race & Edge. (Last Half)—Hector—Luba Meroff & Co.—Hawthorne & Cook—Past & Present.

ELMIRA

(First Half)—Boland & Devarine—St & Mary Stebbins—Catalano & Williams—4 Ortons. (Last Half)—Al. Ricardo—Night Boat—Mallan Case—Stevens & Lovejoy.

HAZLETON

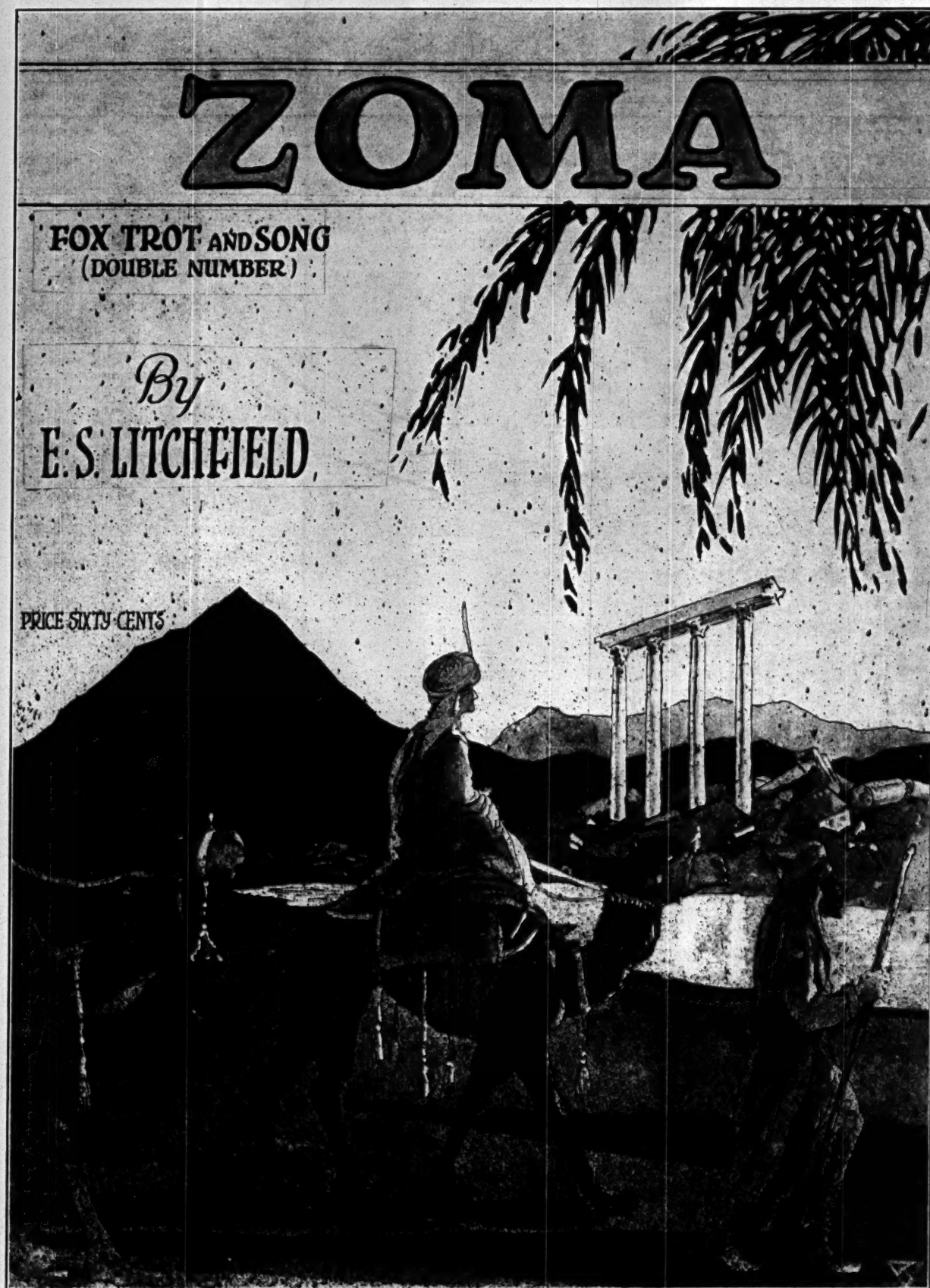
(First Half)—Louis Stone—Knowles & White—Gaynell & Mack—Past and Present. (Last Half)—Alice Manning—Manning & Lee—Burke & Touhey—McIntosh & Maids.

HARRISBURG

(First Half)—Riffle Bros.—Tip Top Four—Sullivan & Scott—Gardner & Hartman—Sylvester

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JIMMIE McHUGH
Professional Manager

New York City

VAUDEVILLE BILLS

(Continued from Page 21)

LANCASTER

(First Half)—Alice Manning—Manning & Lee—Burke & Toubey—McIntosh Maids. (Last Half)—Dezaro & Pike—Lacosta & Clifton—Whitney & Wilson—Brown, Gardner & Barnett.

MONTREAL

Dotson—Josephine Leabhart—Lambert—Bert & L. Malton—W. S. Harvey.

MAKESPORT

Lynch & Zeller—Belle Myers—Roatina & Barrett—Mack & Lane—Knights Roosters—Fred & Mae Waddell—Johnny Small & Sis.—Billy Smythe & Co.—3 Kundles.

NEWARK

(First Half)—Maggie & Anita—Sissie & Blake—Sebastian Nyra Sis.—B. & D. Wheeler—Conlin & Glass—Marion Morgan's Dancer—Belclair Bros. (Last Half)—Frank & Toby Shell—Touch in Time—Chas. McGood & Co.—Moran & Mack—Julia Curtis—6 Kirksmith Sis.

OTTAWA

McWaters & Tyson—Louis J. Seymour—Wanzer & Palmer—Lummett Sis.—Claude & F. Usher.

PATTERSON

(First Half)—Langford & Frederick—3 Ander Girls—Curry & Graham—Dare Bros.—Lew Wilson. (Last Half)—Harry Breen—Conlin & Glass—Pagano—Ward & Wilbur Girls.

PAWTUCKET

(First Half)—Sweeney & Rooney—Primrose & Mariettes—Marionettes—Hanvey & Francis. (Last Half)—Mabel Johnstone—Wheeler & Potter—Teigene Sextette—John S. Blundy Bro.

PITTSFIELD

(First Half)—Alvin & Kenny—Rena & Florence—Lester & Vincent—John E. Clark—Four Dancing Demonds. (Last Half)—Arthur Davids—Rene & Francis—Dancing McDonalds—Aldman & Nevius—Three Dixie Boys.

PITTSBURG

Irene & Douglas Carbery—Helen Moretti—Powell—Lew Huff—Crane & Howard—Salvation Molly—Long Acre Trio—LeDoux & LeDoux.

PASSAIC

(First Half)—Frank & Ethel Carman—Sammy Duncan—McGreevy & Doyle—Hawthorne & Cook—Chinese Jazz Trio. (Last Half)—Jack Martin & Co.—Chas. Rellly—Townsend Wilbur & Co.—Swore & Westbrook—Dare Bros.

PHILADELPHIA

Wm. Penn (First Half)—Herbert Carlon—Jean Chase & Co.—Sully & Thornton—Brown, Gardner & Barnett. (Last Half)—Eddie James—Chase & Latour—In the Dark—Morey, Senna & Lee—Diamond & Brennen.

Keytone (First Half)—Golden Gate Trio—Lodge & Robles—Louise Carter Co.—Nevin & Mack—Quakertown.

Girard (First Half)—Girard Quartette—Wm. Morrow & Co.—Eddie Murphy. (Last Half)—Gaynell Mack—Bub & Bubbles.

Broadway (First Half)—Movie Mad—Willie Hale & Bro.—Jack Rose (Last Half)—El Cota—Macart & Bradford—Hager & Goodwin—Asorted Dainties.

ALLEGHENY

Frozini—Huckleberry Finn & Co.—When Dreams Come True—Wm. O'Clare & Gilke—Ferry.

READING

(First Half)—Rome & Gaut—Kiss Me. (Last Half)—The Brittons—Ward & Raymond—Lots & Lots of It—Tip Top Four—Schepps Comedy Circus.

SYRACUSE

(First Half)—Stewart & Mercer—Largee & Snee—Bowman Bros.—Kimberly & Page—Mills & Morley—Ned Nestor & Sweetheart. (Last Half)—The Braminos—Patsy Doyle—Bauers & Saunders—Petticoats—Harmon & Harmon—Madame Herman & Co.

SCHENECTADY

(First Half)—Stars in Toyland—Patsy Doyle—Jones & Jones—Broadway Higgins. (Last Half)—Otto & Sheridan—Bowman Bros.—Broadway Higgins.

SCRANTON

(First Half)—Martin & Florence—Babecek & Dorinda—Sig Frisco—Orth & Cody—Croole Revue. (Last Half)—The Mitchells—Jim Martell—Chief Little Elk Co.—Cahill & Romaine—Rubeville.

SYRACUSE

(First Half)—Rita Ainslee—Markee & Montgomery—Al Ricardo—Dottie Claire Minstrel—Nadel & Pollette—Canton Trio. (Last Half)—Sl & Mary Stebbins—Klutings Animals—Lamey & Pearson—Murray & Voelk—Claire & Atwood.

TORONTO

McNamee—McManus & McNulty—Jack McCowan & Co.—Malcolm & Lemar—Tracy Palmer & Tracy—Travilla Girls & Seal.

TROY

(First Half)—3 Blighty Girls—Corine Tilton—Thomas P. Jackson Co.—Otto Bros.—Burt & Earl Girls. (Last Half)—Catherine Powell Co.—Ford & Truly—Howard & Sadler—Mr. Chaser—4 Pals—Tetsuwarl Japs.

UTICA

(First Half)—The Braminos—Mallon Case—Otto & Sheridan—Catherine Powell Co. (Last Half)—Jones & Jones—Shea & Carroll—Bert Earl & Girls.

WOONSOCKET

Wheeler & Potter—Teigane Sextette—Pagana—Foley & Field—Mariettes Marionettes—Sweeney & Rooney.

YORK

The Brittons—Smith & Troy—Lots & Lots of It—Ward & Raymond—Schepps Comedy Circus—Jimmy Hodges.

B. F. KEITH WESTERN

BATTLE CREEK

Bijou—Thirty Pink Toes—Norwood & Hall—Brown's Musical Revue—Ford & Hewitt—Nash & O'Donnell—Lillian Watson—The Brads.

DANVILLE

Palace—La France Bros.—Alf. Ripon—Grindell & Esther—Harry Hayward Co.—Bob White—Musical Hodges—The Puppettes—Al Conrod & Co.—On The Mississippi—Jean Boydell—Hugh Johnston—Staley & Birbeck.

FLINT

Palace—Jack & Pearl Hall—Great Harmon—Rice & Newton—Chas. Mack & Co.—Loney Has-

Kell—Every Sailor—Ella La Vail—Merileea & Doria—Billy Shone—Brown's Musical Revue.

FORT WAYNE

New Palace—Bud & Jessie Gray—League of Nations—Joe Laurie, Jr.—La Bernivica—Vernon & Rogers—Herman Leib & Co.—Hampton & Blake—Dainty Marie.

JACKSON

Orpheum—Venetian Four—Nixon & Sans—Marg Ryan—Nash & O'Donnell—Billy Shone—Keno Keyes & Melrose—Jack & Pearl Hall—Pierce & Goff—Browning & Davis—George Damerl & Co.—Follette, Pearl & Wicks—Cronin's Merry Men.

LAFAYETTE

Family (Last half)—Brown & Jackson—Harry Hayward & Co.—Stephen Hall—Joe Laurie, Jr.

LANSING

Bijou—Gracie Sisters—Browning & Davis—Follette Pearl & Wicks—Planoville—Kelly & Day—Great Harmon—Three People.

SAGINAW

Jeffersstrand—That's My Wife Co.—Gracie Sisters—Dewitt & Robinson—Planoville—Loney Haskell—Every Sailor.

W. V. M. A.

ALTON

Hippodrome—Gordon & Delmar—Eddy Duo—Saxton & Farrell—More & Shy.

CEDAR RAPIDS

Majestic—Poughkeepsie—Fink's Mules—La Petite Cabaret—Lewis & Norton—Argo & Virginia—Raymond Wylie & Co.—Hugo Lutgens—Aeroplane Girls.

DUBUQUE

Majestic—La Petite Cabaret—Lewis & Norton—Honey Moon—Harvey Haney & Grayce—Bottomley Troupe—Jim McWilliams.

DECATUR

Empress—Russell & Hayes—Jean Gibson & Co.—The Love Bugs—3 White Kuhns—Jerome & Newell—Rawson & Claire—Chody, Dot & Midgie—Rigoletto Bros. & Co.

DAVENPORT

Columbia—Argo & Virginia—Angel & Fuller—3 Moran Sisters—Herbert R. Denton & Co.—Will & Mary Rogers.

CHICAGO, ILL.

Kedzie—Will Morris—The Dohertys—Making Movies—Murphy & White—Resista—The Rials—Burns & Lynn—Frank Halls & Co.

Chateau—Vernon & Rogers—Borsini Troupe—Will Morris—The Dohertys—Gaylord & Herron—John T. Ray & Co.

Empress—Puppets—Gaylord & Herron—Burns & Lynn—John T. Ray—Imperial Five—Bentley & Walsh—Mabel Blondell—Ronair & Ward—John T. Doyle—Borsini Troupe.

EAST ST. LOUIS

Erber's—Duke & Duchess—Rawls & Van Kaufman—Brady & Mahoney—Klimiwa Japs—Venetian Gypsies—Gordon & Delmar—Bill Robinson.

EVANSVILLE

New Grand—Herman & Shirley—Carleton & Belmont—The Ramsdells & Deyo—Stan Stanley—La Graciosa.

KENOSHA

Virginian—On The Mississippi—The Rials—Cliff Bailey Duo—Love Bugs—Jenks & Allen—Hackett & Delmar.

MOBILE

Palace—Mason & Rooney—Raymond Wylie & Co.—Will & Mary Rogers—Merians Canines—Grace DeWinters—Angel & Fuller—Harvey Heney & Grayce—Bottomley Troupe.

MADISON

Orpheum—Garcinetti Bros.—Carle & Inez—Kapt. Kidd's Kid—Fields & Wells—3 Amber Bros.

ROCKFORD

Monroe Bros.—Holliday & Willette—Coley & Jaxon—3 Misses Weston—Grindell & Eather—Green & Peat—Resista.

ST. LOUIS

Grand Opera House (Full week)—Two Eawanos—Johnny Reane—Gabberts Duo—Chamberlaine & Earl—Chalfonte Sisters—Kelly & Post—Garry Owen & Co.—3 American Girls.

SIoux CITY

Orpheum—Lucille & Cockle—Lyons & Yocco—Travers & Douglas—Ruth Budd—Four Mortons—Probus & Brown—Stuart & Woods—Peggy Brooks—Fink's Mules.

SOUTH BEND

Orpheum—Ford & Hewitt—Newell & Most—Jack George Duo—La Bernica—Murphy & White—Galletti Monks.

SPRINGFIELD

Majestic—The Stanleys—Lubin & Lewis—Great Lester—Let's Go—Chody, Dot & Midgie—Wayne Beeman & Alma Grayce—Imperial Quintette—Brady & Mahoney.

ST. LOUIS

Columbia—Manda—Arthur & Leah Bell—Ezra Mathews & Co.—Bill Pruitt—Look Pleasant—Duke & Duchess—Gordon & Delmar—Let's Go.

RACINE, WIS.

Rialto—Cliff Bailey Duo—Brierre & King—Hackett & Delmar—Green & Dean—Mullen & Orrell—Clara Morton—Coley & Jaxon—J. C. Lewis & Co.

TERRE HAUTE

Hippodrome—Dewey & Rogers—La Graciosa—Herman & Shirley—Carleton & Belmont—Ramsdells & Deyo—Great Lester.

LOEW CIRCUIT

NEW YORK CITY

American (First half)—Musical Waylands—Martindale & Young—Jack Alfred Trio—Otto Bros.—Al H. White & Co.—Talbot & Burdette—Shirley Sisters & Bernie—Sen. Francis Murphy & Chyo. (Last half)—Gormley Sisters & Co.—Retter Bros.—Moore & Fields—Golden Bird—Octavo—Chas. & Sadie McDonald—L. Wolfe Gilbert & Co.

Victoria (First half)—Minnetti & Sidelli—Marie Russell & Co.—Eddie Heron & Co.—Billy K. Wells—Dorsch & Russell. (Last half)—Ward.

(Continued on page 27.)

New York American, March 23, 1920

SANTLEY'S ACT SENSATION AT PALACE

Musical Comedy Idol and Ivy Sawyer Set New Standard for Vaudeville with Their Offering of Rarest Charm

VAUDEVILLE achievement reached a new high level at the Palace yesterday, carried to its pinnacle by Joseph Santley and Ivy Sawyer and their company in thirty minutes of endeavor. The cause—"Bits and Pieces," produced by Hassard Short. The effect (or it should be)—a new record in Palace runs. It would be difficult to predict the length, but it is certain to be weeks.

The offering embraces songs and scenes from Broadway legitimate successes, but in sheer entertainment merit, with its only thirty minutes, it soars above most of the recent musical comedy hits with their programmes covering two and a half hours.

The act is nothing short of a sensation, which automatically sets down March 22, 1920, as the date of the birth of a new triumph in vaudeville. Geographically and perfectly staged, it carries distinction and beauty from first to last in perfect harmony with the rare talents of Mr. Santley and Miss Sawyer and their company of clever and bewitching girls.

One cannot recall another such an ovation ever given at the Palace as was accorded this charming couple and their cohorts at the opening yesterday afternoon. It went to the point of howls of delight and—rarest of rare happenings in vaudeville—demanded the curtain appearance of the producer.

WANT A THEATRE In New York City

Will buy, Lease or Rent (or go 50/50 with owner) Must be in good condition. Give full particulars, Capacity, Size of Stage, Dressing Rooms, Etc. BILLY WATSON Owner, Lyceum, Paterson, N. J. Address, Warwick Hotel, St. Louis, Mo.

We wish to THANK MR. J. H. LUBIN for cancelling existing contracts so we could accept our present engagement

NEWPORT & STIRK

now with JOE WEBER'S CO.—THE HONEYDEWS WEEK MARCH 29, PARSONS, HARTFORD, CONN.

For Sale—60 Passenger Steam Merry-go-round

Complete, with traction engine and 3 sets of trucks for cross-country travel. In good order and ready to go. Must be sold to settle an estate.

H. H. BAKER, Attorney

El Paso, Illinois

AL MARKS and BESSE ROSA

COMEDY ODDITIES

DIRECTION—TOM ROONEY

Pat Kearney

MANY THANKS TO ALL Signed with GEO. BELFRAGE'S 1920-21 "HIP HIP HOORAH GIRLS"



THIS IS
FAST AND FUNNY
BENNY HOWARD

Doing Comedy with "Razzle Dazzle of 1920"

OLYMPIC, New York, Week of April 5th

GAYETY, Brooklyn, Week of April 12th

AT LIBERTY FOR NEXT SEASON

STARS OF BURLESQUE

JOHN
AND
ANNA

O'DONNELL

COMEDIAN
AND
SOUBRETTE
MIDNIGHT
MAIDENS

SIGNED FOR
JAMES E. COOPER'S
TOWN FOLLIES
COLUMBIA
SUMMER RUN

CALIFORNIA TRIO

JIM HALL, Manager

HARRY BART

BEN JOES

ROSELAND
GIRLS

INGENUE
DIRECTION
ROEHM AND RICHARDS

LEE JOELET

HURTIG AND
SEAMON'S
SOCIAL MAIDS

TOURING NOW
WITH THE
STAR AND GARTER SHOW

ELOISE MATTHEWS

MRS. FRANK WIESBERG

TO BE FEATURED
NEXT SEASON ON
THE COLUMBIA CIRCUIT

JAZZ WOP
AND
PRIMA DONNA

RALPH

ROGERS AND DONNELLY

ELSIE

WITH GIRLS
FROM THE
FOLLIES

PRIMA DONNA
AND
VAMPING

PEGGY CONNERS

WITH
"OH FRENCHY"
COMPANY

JUVENILE
SOUBRETTE
JUVENILE

TOM

BERTHA

WARDELL-LACOSTE AND WARDELL

JOHN

DOING
SPECIALTY
WITH "OH
FRENCHY"

TUMBLING
WITH THE NOVEL
HEAD SPIN

MAY HAMILTON

ACROBATIC
SOUBRETTE
WORLD
BEATERS

THAT NEW
KIND OF COMIC
SIGNED TO 1922

JACK "SNOOZE" KINNEARD

WITH
WORLD
BEATERS

Myrtle Andrews

I MUST BE GOOD
TO BE WITH
SLIDING BILLY WATSON SHOW

FEATURED
COMEDIAN

CHAS. BURNS

INVITES OFFERS FOR NEXT SEASON

2nd Season
STAR AND GARTER SHOW

SOUBRETTE
RE-ENGAGED
FOR NEXT SEASON

BETTY PALMER

GIRLS
GIRLS
GIRLS

LAUGHS, GIRLS, GOOD PRINCIPALS, MAKE HIT OF "GIRLS, GIRLS, GIRLS"

Deady and Kenney's "Girls, Girls, Girls" Company, featuring George A. Clark, was a decided hit at the Star last week. This show is a new one on the circuit this season and proved a laughing success. It has bright lines, funny situations and is a fast show.

Clark is doing his tramp character in the first part and a "tad" in the burlesque. In both he is very entertaining. He is a fast tramp, with one of those good natured smiles. In his misfit clothes, dirty make-up and amusing way of working, he handles a low comedy part very cleverly. As an Irishman he was again a success.

Chas. McNally is doing the second comedy. He, too, does a tramp in the first part. He is new to us and made good. He does a low comedy exceptionally well, is funny, can dance and takes falls. In the burlesque he changes to the Celtic role, using a red wig. He is quick, and at times reminds one of Harry Morton in his work. This young fellow is all right and a good man for burlesque.

Myrtle Cherry, a fine looking prima donna, has a pretty figure, and in the several num-

bers which she rendered nicely, she pleased. Her costumes are handsome. She reads lines very well and works well with the comedians for laughs.

The firm has dug up a "find" as a soubrette, in Betty Palmer. This young lady is a glutton for work and a dancing young soubrette who can kick high with either foot. She has a pretty form and looks well in tights. Miss Palmer did very well in the scenes in which she appeared last Thursday night. She offered a number of changes of dainty and pretty dresses that set off her bobbed red hair to an advantage. This new soubrette is a big success and they liked her and her style of work at the Star.

Mae Earl, whom we have not seen around this part of the country in several seasons, is the ingenue. She is a good burlesque woman. She looks well, can read lines and put over a number. Her costumes are pretty, and whatever she attempted she did well.

Ernest Fisher did the "straight." He is a man who never stops, but keeps things

speeded up all the time he is on stage. He is a neat dresser and reads his lines nicely.

Billy Lawrence is doing an eccentric comedy part and takes care of it satisfactorily. He is not on as much as Clark and McNally, but gives a good account of himself.

Evelyn Burnette was ill and did not appear.

There are a number of old bits in the show, but they have been changed around some and are worked up with lots of speed, so that they all go over for big laughs.

The "Wireless Telephone" bit was offered by Clark, McNally, Lawrence, Fisher and the Misses Cherry and Palmer. In this bit, Clark and Miss Cherry sang to good results.

Clark and McNally, in their music and dancing specialty, were a big success. Clark played a tin whistle, violin and cornet, while McNally danced. They introduced a good line of comedy talk in the act as well.

The "suffrage" bit was well done by all the principals. Fisher was successful with the song he did as a "single."

The "Adam and Eve" bit was well work-

ed up for many laughs, as given by Clark, McNally, Fisher and the Misses Cherry, Palmer and Earl. The four men in the comedy quartette, working in one, were amusing.

The "duel" bit, as offered by Clark, McNally and Fisher, went over well.

Clark's Scotch specialty, in which he sang and told some stories, proved very entertaining and went over big.

"Girls, Girls, Girls" has one of the best looking choruses we have seen at this house in weeks. They are a pretty lot of blondes and brunettes of about the same size and weight. Their costumes are very pretty and some of the sets looked like new. One would hardly think that they had had a season's wear, to look at them. The numbers were staged carefully and the girls worked well in them.

This show is surely a success and they liked it at the Star Thursday night. It had many laughs, pretty girls, good comedians and principal women, together with handsome costumes. SID.

SEYMOUR REHEARSING AGAIN

Harry Seymour has recovered from his recent attack of illness and is now rehearsing with his girl act, to open in New York next week. There are twelve people in the act.

LESTER DORR

DOING TRAMP, OPPOSITE EDDIE DALE IN JAS. E. COOPER'S VICTORY BELLES

Replaced MICKEY MARKWOOD at the Casino, Brooklyn, last week

DOING FINE!

PEOPLE'S THEATRE, PHILADELPHIA, THIS WEEK

I. B. HAMP

FEATURED—PRODUCING—COMEDIAN

"ROUND-THE-TOWN"

SEASON 19-20-21-22

OLYMPIC, NEW YORK, THIS WEEK

GAYETY, BROOKLYN, NEXT WEEK

MME. F. KATZ

Costumer

You work like the dickens to perfect your act. We are here to give you intelligent and sympathetic co-operation in art of making your costume harmonize with your act.

116 W. 48th St., New York

Phone Bryant 3440

STARS OF BURLESQUE

IN PICTURES

MICKY MARKWOOD

Featured in Sunshine Comedies

ALLEN FORTH

Doing STRAIGHT in B. F. Kahn's UNION SQUARE THEATRE SIGNED FOR CHAS. M. BAKER'S SHOWS 1920-21

MY FIRST SEASON IN BURLESQUE RE-ENGAGED FOR NEXT SEASON

CHAS. "TRAMP" McNALLY

BETTER WATCH ME GIRLS, GIRLS, GIRLS CO.

JUVENILE AND DOING SPECIALTY VICTORY BELLES

JACK DILLON

SIGNED WITH HARRY HASTINGS' BIG SHOW FOR NEXT SEASON

I'VE FOUND THE
NESTING PLACE OF THE BLUEBIRD
A HEADLINER — As a Solo, Double or Quartet — ITS IRRESISTIBLE —



OH! MY LADY
 (WON'T YOU LISTEN TO MY SERENADE)
 A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET

MY SUGAR-COATED CHOCOLATE BOY
 A RARE PICKANINNY SONG — WONDERFUL FOR A "SPOT"

PROFESSIONAL MATERIAL
 READY

HENRY BURR MUSIC CORPORATION — 1604 BROADWAY, NEW YORK

MISSISSIPPI SHORE

EGBERT VAN ALSTYNE'S WALTZ SENSATION

A HIT FROM COAST TO COAST:

Singers, Orchestra Leaders, Silent Acts of all descriptions.

Write—Wire or Call for it today!

VAN ALSTYNE & CURTIS

It's Yours for the Asking

177 No. State Street, Chicago, Ill.

MAX HART PRESENTS

VAL AND ERNIE STANTON

"ENGLISH BOYS FROM AMERICA"

B. F. KEITH'S PALACE THIS WEEK

ROUTE COMPLETE

The Enticing Oriental Fox Trot — A Beaming Success

DESERTLAND

Riviera Music Co. Free Orchestrations In All Keys Chateau Theatre Bldg. Chicago

ALICE ISABELLA

LESTER MILLER

DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS

IN THAT TASMANIAN Crowd With Rose Sybell's London Belles

Haunting, Dreamy, Sensational **SWEET** Waltz Song Success

HAWAIIAN MOONLIGHT

Chicago McKINLEY MUSIC-COMPANY New York

WANT ANNA Q. NILLSON

LOS ANGELES, Cal., March 27.—Anna Q. Nillson, now working opposite Eugene O'Brien in "The Figurehead," has received an offer to star in a series of Zola, Maupassant and DeMusset dramas, from the Slavia Films, the first company to produce in Vienna since the war. The offer includes a salary of about \$40,000 for a production. Miss Nillson has also been offered a contract from Swedish Biograph pictures.

PLANS NEW CHICAGO HOUSE

CHICAGO, Ill., March 27.—Edward Brovsky has purchased from the Lehman Estate, the vacant property fronting 300 feet on East Sixty-third street, 400 feet on Harper avenue and 450 feet on Blackstone avenue, for a reported price of \$170,000.

On this site the purchaser intends to build a 3,500 seat theatre, a 500-room hotel and a three-story building to contain 12 stores. Work will start within 30 days. The site was formerly the ground upon which was erected Chicago's first Coliseum.

SEITZ TEAM WANTS GAMES

The members of the George B. Seitz motion picture studio have organized a baseball team and are looking for games with any other amusement enterprise or club baseball team. William P. Burt, of the Seitz studio, at 1990 Park avenue, is booking the games.

MIAMI VALLEY LEAGUE FORMED

A new league of exhibitors has been organized under the name of the Miami Valley League, and affiliated with the New York State Exhibitors' League. It has located offices in Dayton, Ohio, and has thus far recruited its members from Louisville, Ky.; the Hilder Circuit in Indiana; Akron, Columbus, Ohio, and several smaller towns.

A. F. Kinzler is the secretary of the league, and will make further announcements shortly.

BANDIT PICTURES BARRED

OKLAHOMA CITY, Okla., March 27.—At a convention of motion picture theatre owners and exhibitors, held this week, it was resolved and unanimously adopted that, in the future, all pictures showing the careers of bandits, outlaws and criminals will be barred by the exhibitors themselves. The action is the result of increased juvenile crime.

VAUDEVILLE BILLS

(Continued from Page 23)

Bell & Ward—Allen & Moore—Lincoln Highwayman—Dunham & Edwards—Stafford & De Ross.

Lincoln Sq. (First half)—Harry Tsuda—Jessie Reed—Hal Johnson & Co.—Demarest & Collette—6 Virginia Steppers. (Last half)—Tate & Tate—Bobby Van Horn—Rolland & Ray—The New Leader—Tilroy & Rogers.

Greeley Sq. (First half)—Tate & Tate—Grey & Klumker—Jean Sothorn & Co.—Tilroy & Rogers—Chas. Ahearn & Co. (Last half)—Martindale & Young—Billy K. Wells—3 Autumns—Demarest & Collette—The Gaudschmidts.

Delancey St. (First half)—Doman—Dora Hilton & Co.—Rolland & Ray—Blossom Baird & Co.—Chic & Tiny Harvey. (Last half)—Talbot & Burdette—Grey & Klumker—Hugh Norton & Co.—Gibson & Pollack—Aerial Lloyds.

National (First half)—Orben & Dixie—Octavo—Concentration—Weber & Elliott—Sabbott & Brooks. (Last half)—Minnetti & Sidell—Concentration—Bobby Henshaw.

Orpheum (First half)—4 Haigs—Dorothy Wahl—Moore & Fields—Hugh Norton & Co.—Murray Livingston—Dance Fantasies. (Last half)—Chyo & Chyo—Otto Bros.—Al. H. White & Co.—Eugene Emmett—Dorsch & Russell.

Boulevard (First half)—The Perinls—Bobby Henshaw—Chas. & Sadie McDonald—Gibson & Pollock—Golden Bird. (Last half)—Dora Hilton & Co.—Blossom Baird & Co.—Zelaya—Dance Fantasies—Royal Uyena Japs.

Ave. B (First half)—Scamp & Scamp—Syncoption—John Cook & Co.—Maxine Dancers. (Last half)—Monte & Partl—McConnell & Simpson.

BROOKLYN, N. Y.

Metropolitan (First half)—Aerial Lloyds—Bobby Van Horn—Lincoln Highwayman—Henry & Moore—Mystic Hanson Trio. (Last half)—Jean Sothorn & Co.—Chic & Tiny Harvey—Jack Alfred Trio.

De Kalb (First half)—Retter Bros.—Mae Marvin—Pearl Abbott & Co.—Eugene Emmett—5 Autumns. (Last half)—4 Haigs—McDermott & Heagney—Eddie Heron & Co.—Marie Russell & Co.—Mystic Hanson Trio.

Palace (First half)—3 Purcella Sisters—Gre Pates & Co.—The Gaudschmidts. (Last half)—Orben & Dixie—Mae Marvin—Jocelyn & Chapman—Canfield & Rose—Chas. Ahearn & Co.

SCHWAB IN FILM COMPANY

The Crusader Films Corp., a new company, has for its president Charles M. Schwab, who is supposed to have financed the Helen Keller film "Deliverance."

The first picture planned is "America, the Hope of Humanity." Later the company purpose to make a picture for every state in the Union, depicting that state's growth from its inception.

HENLEY GOES WITH SELZNICK

Hobart Henley has signed a long-term contract with Selznick Pictures, whereby he becomes a member of their directoral staff and will make several special productions.

ANNOUNCES APRIL LIST

The Selznick release list for April includes, besides the first issue of their news reel, an all-star special feature by Willard Mack, entitled "The Valley of Doubt," Eugene O'Brien in "A Fool and His Money," Elaine Hammerstein in "The Shadow of Rosalye Byrnes," and Owen Moore in "The Desperate Hero."

GETS PATHE CUBAN RIGHTS

According to an announcement from the Pathe Exchange, M. Ramirez Torres, of the Selection Film Service, has closed contracts for the rights to all Pathe productions of 1920 and 1921 in Cuba, Porto Rico and San Domingo.

SELECT AWARDS PRIZES

The business drive started by the Select Pictures Corporation Jan. 19 and concluding last week resulted in the following prizes:

Dallas \$1,000, Indianapolis \$1,000, San Francisco \$750, Buffalo \$750, Kansas City \$500, Albany \$500, Detroit \$300, New York \$300, Cleveland \$300, Los Angeles \$300, Cincinnati \$350, Omaha \$250, Boston \$250, Washington \$250, New Haven \$250, Chicago \$250, Atlanta \$200, Seattle \$200, Minneapolis \$200 and St. Louis \$200.

CUTTING DOWN OUTPUT

Robertson-Cole will cut its output for the coming year from sixty to about forty productions. Instead of having Sessue Hayakawa do one every month, he will do four for the year. Dustin Farnum will make only four and so will Albert Capellani. Lew Cody also will do four, and, for his next release, will have "The Butterfly Man."

"Chic" Sales is working on his first, as are Mae Marsh and Edith Story.

READ THE NEW YORK CLIPPER

FOR
LATEST NEWS,
REVIEWS,
VAUDEVILLE
DATES AHEAD

ON SALE
AT ALL
NEWSSTANDS,
EVERYWHERE

JAMES MADISON Says—

Two years ago I wrote for Elinore and Williams their present offering, "A Reel of Real Fun." They are evidently satisfied therewith because they have just commissioned me to write them another new act for next season. My office for special material is at 1493 Broadway, New York.

BREAKING ALL FORMER RECORDS

KOLB and DILL

IN "WET AND DRY"

A TEMPERANCE PLAY WITH A KICK
AND PLENTY OF MUSIC ON THE SIDE

By MAX DILL and JEAN HAVEZ

Permanent Address—1336 15TH AVE., SAN FRANCISCO, CALIF.

GET THIS!!

FOR STOCK BURLESQUE

\$25.00
A WEEK**PRINCIPALS**

COMMANDING BIG SALARIES ONLY CAN OBTAIN CONTRACTS FOR ONE YEAR'S WORK IN N. Y. CITY FOR SEASON 1920-21.

GET IN ON THIS AND BEAT THE ROUGH ROAD AND
BAD SLEEPER JUMPS

APPLY

MINSKY BROTHERS**NATIONAL WINTER GARDEN**

2ND AVE. AT HOUSTON STREET

Mrs. Geo. Primrose

PRESENTS

Geo. Primrose Minstrels

TYPIFYING GENUINE MINSTRELSY

AL HAIG and LaVERE EARL"TWO FRIENDS THAT CAN'T GET ALONG"
BOOKED SOLID**McGREEVY and DOYLE**

"IN MOTORING DIFFICULTIES"

Dir. MORRIS & FEIL

By JACK LAIT

MOORE & FIELDS

Singing, Talking, Comedy and Dancing

Direction HORWITZ & KRAUS

MR. GEO. CHOOS Presents

Eddie Vogt

In "THE LOVE SHOP"

WEEK MARCH 29TH, ORPHEUM, BROOKLYN

PLAYING THE LOEW CIRCUIT

BOOKED SOLID

BOBBY STONE & CO.

in HEARTS and FLOWERS

A Musical Farce

By BOBBY STONE. Assisted by ANNETTE FORDE, GEORGE USHER and MAY TOW

SIDNEY

BYRON AND PRICE

BETTY

in "A MODEL UNION"

Staged by HASSARD SHORT

Direction—CHAS. S. WILSHIN

NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

MONA MAHLER

Theatre—Proctor's 125th St.

Style—Violin playing and singing.

Time—Ten minutes.

Setting—In two, and two-and-a-half.

Miss Mahler opened before a beaded drop with a large violin in the centre. Her first attempt at singing disclosed that she had no voice at all. She then went to the violin, but spoiled any chance she may have had at the beginning by playing "Dardanella" very badly and then trying to sing "Budda" while playing. This number, which was very flat, was followed by a dance that was just fair; an exit and a slow change to a Sis Hopkins make-up.

Another song, "Ruth, Tell Me the Truth," and "Turkey in the Straw" for a dance, accompanying herself on the violin, didn't help matters any. Another exit behind the scrim drop for a change, while she sang in jerky fashion about herself and how clever she was, let her down to a very weak finish, although she forced an encore without any encouragement.

Some one has evidently been kidding Miss Mahler into thinking she can sing. The act is poor even for the very small time.

H. M.

HAZEL EDWARDS

Theatre—Proctor's 125th St.

Style—Singing and impersonations.

Time—Nine minutes.

Setting—In one.

A nice appearing blonde, in a pink costume that was in very good taste, earned the solid applause she received. Her impressions of a kid singing "Johnnie's in Town" and, for an encore, "Tipperary" were immense and her side remarks funny. The act, although a trifle short and lacking in variety, would do on any of the small big time bills in a number two or three spot. She took two bows to a big hand.

H. M.

GRAND OPERA DUET

Theatre—Proctor's 125th St.

Style—Singing.

Time—Fifteen minutes.

Setting—In two.

Man and woman, baritone and soprano, sing several excerpts from Grand Opera, opening with the "Tales of Hoffman," and closing with a scene from "Il Trovatore." The woman presented a very fine appearance and sang in very good voice. The man's solo was spoiled by a lot of noise off-stage, but, despite this handicap, registered a hit. They finished strong, taking two bows.

GUERTIN

Theatre—Proctor's 125th St.

Style—Jumping.

Time—Ten minutes.

Setting—Garden, in three.

Guertin presented a jumping act in a style of many years ago, using weights and jumping over a number of hurdles. Sometimes he tied his ankles with a handkerchief and sometimes he did not, but he always jumped hurdles, more or less differently arranged. Once, he essayed a side jump or two, and a horizontal bar at different heights, none of which looked difficult.

JACK HALL

Theatre—Proctor's 125th St.

Style—Cartooning.

Time—Eleven minutes.

Setting—In two.

Jack does a number of cartoons in black and white only, none of which are sufficiently humorous or especially novel to hold the undivided attention of the audience. His appearance was not neat and his dressing not all that could be desired. The hand at the finish was perfunctory, lacking any spontaneity, whatsoever. Small time, very.

—H. M.

JANE & KATHERINE LEE

Theatre—Riverside.

Style—Sketch.

Time—Fourteen minutes.

Setting—Special.

The Lee Kiddies, the two dainty little misses whose work in motion pictures is familiar to thousands of screen fans, made their vaudeville debut at this theatre on Monday, where they were welcomed by hundreds of enthusiastic friends and admirers.

The kiddies' vaudeville vehicle is called "The New Director," and is by Thomas J. Gray. In it the little girls reveal the fact that in addition to their recognized ability as picture actresses they both possess undoubted talent for the spoken drama as well.

The act opens in one with the little girls discussing their new director, with whom they are about to work in the making of a new picture. The curtain rises on a film studio and here the new director, played by William Phinney, supervises the making of a photo film with the little girls posing.

Unfortunately Mr. Gray has not supplied the girls with dialogue or situations at all commensurate with their ability, and consequently the sketch dragged badly in spots. Mr. Phinney is also badly off for lines, and endeavored to make up for the loss by a fast and strenuous delivery, which, if kept up at the pace he traveled on Monday, will doubtless leave him voiceless before this review reaches Broadway. In its present shape the piece only serves as a medium for the introduction of two remarkably talented children. With a better vaudeville vehicle, the act would be strong enough for a headline position. At present it is a drag on their talents and ability.

W. V.

AL GROSSMAN

Theatre—Proctor's 125th St.

Style—Singing.

Time—Fifteen minutes.

Setting—In one.

Al Grossman, a one-armed man with a badly crippled hand, opened with the street fakir idea so long used by Charles McKenna. He changes to black-face later and sings a number of songs with considerable force but not much voice. His attempt at a ballad should be eliminated, as he has no voice and should confine himself to comedy songs, of which he is sadly in need. The tying of a four-in-hand tie with one hand showed a flash of cleverness for one so handicapped, and he received a hand.

His closing number, "It's Only a Dream of the Past," with a political chorus thrown in for good measure, brought a hand at the finish. The act has little value either in novelty or execution, and would find no place in the better houses.

H. M.

HARRY MILLER

Theatre—The Hamilton.

Style—Song and dance.

Time—Fifteen minutes.

Setting—In one.

Although Harry Miller may never score much of a success as a singer of songs, everyone will agree that he is a natural born dancer. His various imitations of well known variety dancers are flawless and his original steps are among the best to be seen on the vaudeville stage to-day. Miller scored a fair sized hit at this house, and should make the bigger two-a-day houses before long.

E. H.

JAZZ BAND MEMBER ELOPES

Dorothy Doyle, formerly of the team of Mallard and Doyle, and lately a member of the Police Jazz Band, eloped and was married to Clarence C. Lascher, of Bridgeport, Conn., last week.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Star, Cleveland, 29-Apr. 3; Empire, Toledo, 5-10.
Abe Reynolds—Jacques, Waterbury, Ct., 29-Apr. 3; Hurtig & Seamon, New York, 5-10.
Best Show in Town—Columbia, Chicago, 29-Apr. 3; Gayety, Detroit, 5-10.
Ben Welch's Show—Olympic, Cincinnati, 29-Apr. 3; Columbia, Chicago, 5-10.
Behman Show—Empire, Albany, 29-Apr. 3; Casino, Boston, 5-10.
Beauty Trust—Park, Youngstown, O., 29-Apr. 3; Grand, Akron, Apr. 1-3; Star, Cleveland, 5-10.
Billy Watson's Parisian Whirl—Gayety, Kansas City, 29-Apr. 3; Gayety, St. Louis, 5-10.
Bon Tons—Gayety, Washington, 29-Apr. 3; Gayety, Pittsburgh, 5-10.
Bowery—Stamford, Ct., 31; Park, Bridgeport, Ct., Apr. 1-3; Cohen's, Newburgh, 5-7; Cohen's, Poughkeepsie, 8-10.
Bostonians—Gayety, St. Louis, 29-Apr. 3; Victoria, Chicago, 5-10.
Burlesque Revue—Gayety, Rochester, 29-Apr. 3; Bastable, Syracuse, 5-7; Lumberg, Utica, 8-10.
Burlesque Wonder Show—Cohen's, Newburgh, N. Y., 29-31; Cohen's, Poughkeepsie, Apr. 1-3; Gayety, Boston, 5-10.
Dave Marion's Show—Casino, Brooklyn, 29-Apr. 3; Empire, Newark, 5-10.
Follies of the Day—Lumberg, Utica, Apr. 1-3; Gayety, Montreal, Can., 5-10.
Girls A-La-Carte—Gayety, Boston, 29-Apr. 3; Columbia, New York, 5-10.
Girls of the U. S. A.—Miner's Bronx, New York, 29-Apr. 3; Casino, Brooklyn, 5-10.
Girls De Looks—Casino, Boston, 29-Apr. 3; Grand, Hartford, 5-10.
Golden Crook—Gayety, Omaha, Neb., 29-Apr. 3; Gayety, Kansas City, 5-10.
Harry Hastings' Show—Empire, Newark, N. J., 29-Apr. 3; Casino, Philadelphia, 5-10.
Hello, America—Lyric, Dayton, O., 29-Apr. 3; Olympic, Cincinnati, 5-10.
Hip Hip Hooray—Victoria, Chicago, 29-Apr. 3; Star and Garter, Chicago, 5-10.
Liberty Girls—Columbia, New York, 29-Apr. 3; Empire, Brooklyn, 5-10.
Maid of America—Hurtig & Seamon's, New York, 29-Apr. 3; Orpheum, Paterson, 5-10.
Million Dollar Dolls—Palace, Baltimore, 29-Apr. 3; Gayety, Washington, 5-10.
Mollie Williams' Show—Casino, Philadelphia, 29-Apr. 3; Miner's Bronx, New York, 5-10.
Oh, Girls—Gayety, Detroit, 29-Apr. 3; Gayety, Toronto, Ont., 5-10.
Peek-a-Boo—Empire, Toledo, 29-Apr. 3; Lyric, Dayton, 5-10.
Roseland Girls—Empire, Brooklyn, 29-Apr. 3; People's, Philadelphia, 5-10.
Rose Sydel's Belles—Berchell, Des Moines, Iowa, 28-30; Gayety, Omaha, 5-10.
Sam Howe's Show—Gayety, Montreal, Can., 29-Apr. 3; Empire, Albany, 5-10.
Sight-Seers—Orpheum, Paterson, 29-Apr. 3; Majestic, Jersey City, 5-10.
Social Maids—Grand, Hartford, Ct., 29-Apr. 3; Jacques, Waterbury, 5-10.
Sporting Widows—Majestic, Jersey City, 29-Apr. 3; Perth Amboy, 5; Plainfield, 6; Stamford, Ct., 7; Park, Bridgeport, Ct., 8-10.
Star and Garter Show—Gayety, Pittsburgh, 29-Apr. 3; Park, Youngstown, O., 5-7; Grand, Akron, 8-10.
Step Lively Girls—Gayety, Toronto, Ont., 29-Apr. 3; Gayety, Buffalo, 5-10.
Twentieth Century Maids—Star and Garter, Chicago, 29-Apr. 3; Berchell, Des Moines, Iowa, 4-6.
Victory Belles—People's, Philadelphia, 29-Apr. 3; Palace, Baltimore, 5-10.

AMERICAN WHEEL

All Jazz Review—Majestic, Scranton, 29-Apr. 3; Armory, Binghamton, 5-7; International, Niagara Falls, 8-10.
Aviator Girls—Gayety, Louisville, Ky., 29-Apr. 3; Empress, Cincinnati, 5-10.
Broadway Belles—Century, Kansas City, 29-Apr. 3; St. Joseph, Mo., 5-6.
Beauty Review—Star, Toronto, Ont., 29-Apr. 3; New Academy, Buffalo, 5-10.
Bathing Beauties—Gayety, Milwaukee, 29-Apr. 3; Gayety, St. Paul, 5-10.
Cabaret Girls—Gayety, Sioux City, Iowa, 29-Apr. 3; Century, Kansas City, 5-10.
Cracker Jacks—Gayety, Baltimore, 29-Apr. 3; Folly, Washington, 5-10.
Dixon's Big Review—Grand, Worcester, Mass., 29-Apr. 3; Howard, Boston, 5-10.
Edmund Hayes' Show—Empire, Hoboken, 29-Apr. 3; Star, Brooklyn, 5-10.
Follies of Pleasure—Victoria, Pittsburgh, 29-Apr. 3; Penn Circuit, 5-10.
French Follies—St. Joseph, Mo., 28-29; Standard, St. Louis, 5-10.
Girls From the Follies—Gayety, Brooklyn, 29-Apr. 3; Gayety, Newark, 5-10.
Girls From Joyland—Penn Circuit, 29-Apr. 3; Gayety, Baltimore, 5-10.
Girls-Girls-Girls—Plaza, Springfield, Mass., 29-Apr. 3; Grand, Worcester, 5-10.
Grown-Up Babies—Haymarket, Chicago, 29-Apr. 3; Gayety, Milwaukee, 5-10.
Jazz Babies—Howard, Boston, 29-Apr. 3; Empire, Providence, 5-10.
Kewpie Dolls—Empress, Cincinnati, 29-Apr. 3; Lyceum, Columbus, O., 5-10.
Lid Lifters—Armory, Binghamton, 29-31;

International, Niagara Falls, Apr. 1-3; Star, Toronto, Ont., 5-10.
Midnight Maidens—Broadway, Camden, N. J., 29-Apr. 1; Grand, Trenton, 2-3; Bijou, Philadelphia, 5-10.
Mischief Makers—Gayety, Minneapolis, 29-Apr. 3; Gayety, Sioux City, 5-10.
Monte Carlo Girls—Gayety, St. Paul, 29-Apr. 3; Gayety, Minneapolis, 5-10.
Night Owls—Majestic, Wilkes-Barre, 29-Apr. 3; Majestic, Scranton, 5-10.
Oh, Frenchy—Cadillac, Detroit, 29-Apr. 3; Englewood, Chicago, 5-10.
Pacemakers—Park, Indianapolis, 29-Apr. 3; Gayety, Louisville, 5-10.
Parisian Flirts—Folly, Washington, 29-Apr. 3; Trocadero, Philadelphia, 5-10.
Pat White's Show—Englewood, Chicago, 29-Apr. 3; Haymarket, Chicago, 5-10.
Razze Dazze Girls—Empire, Providence, 29-Apr. 3; Olympic, New York, 5-10.
Record Breakers—Standard, St. Louis, 29-Apr. 3; Park, Indianapolis, 5-10.
Round the Town—Olympic, New York, 29-Apr. 3; Gayety, Brooklyn, 5-10.
Sliding Billy Watson Show—Trocadero, Philadelphia, 29-Apr. 3; Mt. Morris, New York, 5-10.
Social Follies—Star, Brooklyn, 29-Apr. 3; Plaza, Springfield, Mass., 5-10.
Some Show—Gayety, Newark, N. J., 29-Apr. 3; Broadway, Camden, 5-8; Grand, Trenton, 9-10.
Sport Girls—Bijou, Philadelphia, 29-Apr. 3; Empire, Hoboken, 5-10.
Stone & Pillard Show—Empire, Cleveland, 29-Apr. 3; Cadillac, Detroit, 5-10.
Sweet Sweetie Girls—Lyceum, Columbus, 29-Apr. 3; Victoria, Pittsburgh, 5-10.
Tempters—New Academy, Buffalo, 29-Apr. 3; Empire, Cleveland, 5-10.
World Beaters—Mt. Morris, New York, 29-Apr. 3; Majestic, Wilkes-Barre, 5-10.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport—Friday.
York—Saturday.

NATIONAL SETS MEETING DATE

The first meeting of the National Picture Theatres, Inc., the co-operative organization of Selznick, will be held in New York during the early part of April. Many prominent exhibitors will attend, among whom will be:

S. Z. Poli, Bijou, New Haven; Mike Shea, 40 Court street, Buffalo; Jules Mastbaum, Stanley Booking Co., Philadelphia; Louis Blumenthal, National, Jersey City, N. J.; Harry Crandall, Washington; Jake Wells, Colonial, Richmond, Va.; John P. Harris, Davis Theatre Building, Pittsburgh; Spitz Renner, Dome, Youngstown, Ohio; Libson, Family, Cincinnati; Charles Olsen, Isis, Indianapolis; Fred Dolle, Broadway Amusement Co., Louisville; Nate Ascher, Chicago; Lubliner and Trinz, Chicago; Balaban and Katz, Chicago; Jones, Linick and Schaeffer, Chicago; Andrew Karzas, Woodlawn, 857 East Sixty-third street, Chicago; Fitzpatrick & McElroy, Chicago; Tom Saxe, Alhambra, Milwaukee; Ruben & Fingelstein, Minneapolis; Stanley W. Chambers, Palace, Wichita; Hector M. E. Pasmazoglu, St. Louis; William Nevills, Washington, Dallas; Ford & Rogers, Olympic, Wichita Falls, Texas; William Swanson, American, Salt Lake City, and Carruthers and Archibald, Orpheum, Pocatello, Idaho.

LOCKLEAR HAS OWN COMPANY

Lieut. Locklear, the aerial dare-devil, has organized his own company, to be known as the Locklear Productions, Inc. Joe Brandt has been elected president, Isadore Bernstein vice-president and supervising director, Eddy Eckls secretary, and S. L. Barnhard treasurer. The executive headquarters will be the Consumers Building, Chicago, with the Eastern offices at 1600 Broadway, N. Y.

Isadore Bernstein has already purchased "The Air Pilot," a story by Randall Parrish, to be used for the first production.

GOLDWYN BUYS COBB PLAY

Samuel Goldwyn has purchased for screen production, "Boys Will Be Boys," by Irvin Cobb. Goldwyn is trying to secure Harry Beresford to portray the role of Peep O'Day, which he did in the legitimate production of the play.

Buhla Pearl
Sunny Songs and Sayings
Direction: Horwitz-Kraus, Inc.

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"NO MOTHER TO GUIDE THEM"

DIRECTION—MESSRS. HORWITZ & KRAUS

- LEE & DU VAL

CAUGHT BY SURPRISE

Dir. HORWITZ AND KRAUS

Originators of the Flip Flap Somersault; Toe to Toe Catch

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IN DANCING ITEMS, FEATURING MAUDE KRAMER

EVER SEE HER DANCE

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Uncomparable Equilibrists

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"HARMONY IN A CHINESE LAUNDRY"

Direction CHAS. S. WILSHEN

JACK & NAYON

IN "A QUAIN ACQUAINTANCE"

Direction RYAN & KENNY

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HARRY STEPPE
AND HIS
TID BITS OF 1920
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MARCIA MOORE

INGENUE PRIMA DONNA

AL REEVES SHOW

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HELEN ANDREWS

Soubrette—"Blue Birds"

Management Billy Willis

GLADYS "BIJOU"

WITH SLIDING BILLY WATSON SHOW

HAROLD CARR

JUVENILE-STRAIGHT

WITH MILLION DOLLAR DOLLS

AMANDA LOVE

LEADING WOMAN

AL REEVES SHOW

FAY SHIRLEY

PRIMA DONNA

PARISIAN FLIRTS

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WITH THE MIDNIGHT MAIDENS

BILLY HARRIS

Will Do a Versatile Character Act at Close of Season

Now With LID LIFTERS

SID CURR-OUT MARION

THE FUNNY JEW AND DUTCH COMEDIAN

At Liberty for Next Season

DEATHS

WILLIAM MEEHAN, actor, died of consumption last week at his home, 133 West 124th Street. He was thirty-four years old and made his debut in "The Runaways" at the Casino, and later played for eight years in burlesque with his wife, professionally known as Violet Pearl, who survives him. He later appeared with Rose Stahl in "Moonlight Mary," but scored his biggest success in "Turn to the Right."

CHARLES H. YALE, for years a producing manager, died at Rochester, N. Y., March 23.

Prior to branching out for himself, Mr. Yale was general manager for W. J. Gilmore, owner of the Auditorium, Philadelphia. About the time that vaudeville began replacing old-time variety, he became a producer of spectacular extravaganzas. The well-remembered "Devil's Auction," "Twelve Temptations," and "Evil Eye," were his. Later he managed travelling companies for Gus Hill. At the time of his death he was managing the Gayety Theatre, Rochester, for the Columbia circuit. Funeral services were conducted by the Pacific Lodge of Masons.

OLMSTEAD E. COVERT, stock character actor, died at his home, 3 Gordon Place, Cambridge, Mass., March 15. He had been a sufferer for two years from chronic Bright's disease, and had been treated for several weeks at the Massachusetts General Hospital immediately before his death.

SAM SOUTHERN, brother of E. H. Southern, Shakespearian actor, died in San Francisco last week. He was fifty-five years old.

CLARENCE J. MILLER, treasurer of English's Opera House, Indianapolis, for many years, died last week.

CHARLES HERBERT, an employe of the Barnum and Bailey Circus, died last week in Bellevue Hospital as the result of kicks received from an elephant while shackling its feet. He was twenty-four years old.

IN MEMORY

OF

BILLY MEEHAN

Our Pal!

"And memory is the only friend that grief can call its own."

Don Clark

James Coughlin

CHARLES F. HEDGES, a well known performer and a partner of The Hedges Brothers and Jacobsen combination, an English act, committed suicide in Portsmouth, England, recently. He had been despondent over a double bereavement in his family, and, in a fit of desperation, committed the deed.

MURRAY MILES, of New Bedford, Mass., an actor in one of the William Stanard shows, was killed while trying to run an elevator in the Gayety Theatre Building, last week. Miles stepped into the elevator at the sixth floor and struck the lever and the car started for the main floor. As it was passing the second floor, Miles opened the gate and jumped out, causing injuries which resulted in his death.

TOM JONES, vaudeville agent, former actor and one-time theatre proprietor, died on Monday, March 23 in Liberty, N. Y., where he had gone two days previous to rest. While there he fell and ruptured a blood vessel, which caused an internal hemorrhage. Jones was known to the stage over twenty years by the name of Tom De Forrest. He appeared with his first wife under the name of "The Dancing De Forests" and, later, with his second wife, Pearl Jones, as "The Whirlwind De Forests," then known as the greatest dance team in the show business. He had owned the Alhambra Theatre in Stamford, Conn., for a number of years, and, with his brother Meyer, who died during the past year, owned and operated the Jones Theatre, Brooklyn.

Before doing an act with his wife, Jones appeared in a number of productions. He was fifty-two years old and is survived by his wife, Pearl, and three brothers.

FRED STANLEY DICKERSON, musical director, died in Washington, D. C., on Feb. 26 as result of a wound he received during the war. His body was taken to his home near Livonia, Mo., for interment Mar. 3. He was forty years of age at the time of his death. He was married in 1910 to Florence Spicer.

HAYAKAWA TO PRODUCE

LOS ANGELES, Cal., Mar. 27.—Sessue Hayakawa is now at the head of his own newly formed producing organization, capitalized at \$1,500,000, and which will produce four special features a year. Haworth Pictures claims a right to his services, claiming a four year contract, the existence of which Hayakawa denies. He will produce at the Haworth Studios, beginning June 1st, under the name of The Hayakawa Feature Play Company, and his pictures will be released by Robertson Cole.

NEW PICTURE CO. FORMED

A newly organized producing corporation known as Slevin Picture Plays Corporation has been started and capitalized at \$800,000. The general manager of the company is John H. Raferty, and Herbert Brennan has charge of the production end of the concern. They already have two photoplays that are being made, entitled "Christianity" and "A Nation's Freedom," while a third, called "The Hymnal of Victory," depicting the taking of Fiume by D'Annunzio, is now in preparation. James Slevin, impresario-manager-producer, heads the corporation.

METRO TO OPEN CITY STUDIO

The Sixty-first Street Studios of Metro, will be re-opened during the early part of April by Maxwell Karger, who is coming East to make a number of productions there. Three stories have already been selected and are "Clothes," by Avery Hopwood and Channing Pollock; "The Marriage of Mayfair," by Cecil Raleigh, and "The Tyranny of Weakness," by Charles Neville Buck.

BUYS "MAROONED HEARTS"

Myron Selznick has purchased "Marooned Hearts," by Lewis Allan Browne, for a scenario. Zena Keefe and Conway Tearle will be in the leading roles, and will be directed by George Archainbaud. R. Cecil Smith is adapting the story for the screen.

DALY'S TO BE LITTLE CHANGED

LONDON, Eng., Mar. 27.—Robert Evett is to have complete charge of Daly's Theatre, which recently came into the hands of the Beecham Trust.

The house is to go on presenting dramatic and musical comedy pieces. The first one will be "A Southern Maid," with Jose Collins in the lead, two companies of the same play going on tour. Two companies of "The Maid of the Mountains," now playing at the house, will go on tour. Evett has control of the theatre for a period of ten years.

GETS FRENCH PLAY

LONDON, Eng., Mar. 27.—Matheson Lang has acquired the English production rights to "Au Jardin de Marcie." Denier Warren transacted the deal.

REVIVE "MY LADY'S DRESS"

LONDON, Eng., Mar. 27.—Gladys Cooper will be seen in a revival of "My Lady's Dress," appearing in her original character at the Playhouse on April 3. The play was first produced at the Royalty in 1914.

MARIE LOHR RETURNING

LONDON, Eng., Mar. 27.—"The Voice from the Minaret" closes on April 4, to be succeeded on the 9th by Marie Lohr.

LETTER LIST

GENTS.	Leigh, Lester	Wilson, Tony
Bryan, A. L.	Lawrence, Robert	LADIES
Blum, Sam	E.	Bergere, Gladys
Brown, Jos. A.	Leono, Harry E.	Buckler, Marion
Barker, Harry L.	Link, H. F.	Burnette, Babe
Chandler, Jos.	Mansell, Harry	Bassett, Belle
Clegg, Frank	Mattice Stock Co.	Diggs, Georgine
Carlin, Jos.	Marx Musical Att.	Gane, Dorothy G.
Campbell, Leroy	Maddock, E. L.	Harte, Kittle
Dalton, Chas.	Marzella, Rose	Harding, Mrs.
Dunlop, Geo.	Oliver, Gene	Chas.
Dinas, Hermann	Oono, Tom	Lally, Maude
D'Angelo, Sailor	O'Day, Billy	Lawrence, Vivian
Downe, Hector	Prior, Ernie	Le Brandt, Gertrude
Erans, Herbert	Rice, Jack	Leavitt, Jeanette
Freltag, Carl	Sigel, Peter	Mayhew, Harriett
Gerard, Frank	Springford, Hal	Miller, Bobbie
Howard, Al	Sheridan, J. J.	Neffsky, Louise
Harding, Chas.	Tynan, Brandon	Richardson, Edna
Jenkins, Chic	Stanley, Fred	Santi, May
(Fk)	Whitney, H. S.	Thompson, Mrs.
Keboe, Chick	Wood, Walt	
Kastendick, Wm.	Wright, Sammy	
C.	Walsh, Geo.	

"ROLLO'S WILD OAT" NOT DEAD

"Rollo's Wild Oat," Clare Rummer's newest three-act comedy, which was withdrawn in Philadelphia recently because of the illness of Roland Young, the featured player, will be the Selwyn's initial offering next season, it was learned early this week. The play is scheduled to open here early in August.



MOSSMAN-WINNIFRED & VANCE
in **"VARIOUS DOINGS"**

Just Finished Following Successful Engagements
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Proctor's 125th St.
Proctor's Palace, Newark
B. F. Keith's H. O. H.
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Regards to Leon Kellmer
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ABOUT YOU! AND YOU!!

(Continued from Page 17)

Cy Vernon has added a jazz band to her act.

Bell and Carron are back in town after a trip.

Foley and La Tour have been engaged for "High and Dry."

Gilbert Gerard, the mimic, is recovering from his recent illness.

Alberta Moore is recuperating from an illness at Columbia, S. C.

Beatrice Darling has been engaged for "Just A Minute" for next season.

Fay Marbe has been engaged for George M. Cohan's Comedians with "The House That Jack Built."

Leon A. Berezniak has been elected advisor and counselor of the Chicago Treasurers' Club.

"Dad" Frazer, proprietor of the Philadelphia hostelry known as "Dad's," sailed for a vacation in Europe.

Frank McKee has been ill for a short time, but is not considered in a dangerous condition. He is at Lakewood.

Victoria White has been added to the cast of Victor Herbert's "My Golden Girl," at the Nora Bayes Theatre.

Philip Merrivale has been placed under contract by David Belasco for a new play to be produced next season.

Aaron J. Jones, of Jones, Linick and Scheafer, is a director of the "boost Chicago" movement, started in that city.

Joe Barton has left the cast of "Always You" and is going into partnership with Al Gilbert in taking over the Allied Film Players.

Sam Hardy and Marie Carol have been selected to play the leading roles in Robert Milton's new comedy "The Charm School."

Wilda Mari Moore and Cameron Clemons have replaced Isadore Martin and Charles I. Scholfield in the cast of the Chicago "Welcome Stranger" company.

William Hepner is recuperating from an attack of pleuro-pneumonia at the Lake-in-the-Pines Hotel, Lakewood, N. J. He expects to go to Atlantic City in a few days.

Virginia Fox Brooks will play the leading feminine role in the English production of the French comedy by Maurice Donnay, "The Man Hunt," which she also will translate.

Henry Grossman, an actor, was put on probation by Magistrate Cobb, in the West Farms Court, last week, on promise not to beat his wife, Fannie, to whom he has been married ten months. She brought him to court charging cruelty.

GREEN ROOM PROGRAM SET

A very imposing array of talent will contribute one-act playlets, sketches and skits to the Green Room Club Revel at the Astor Theatre next Sunday.

Among those who will appear are Frank Bacon, star of "Lightnin'," in a short skit written by himself and James Montgomery entitled "Me and Grant," Belle Story of the Hippodrome, Hansford Wilson of "The Night Boat," Riggs and Witchie, Herbert Corthell, Leslie Austin, Harold Slemman, Morgan Wallace, Hal Crane, Harmon MacGregor, Otto Kruger, Stuart Wilson, Charles Hart, Percy Helton, Ben Taggart, Harry Beresford, Frederick Howard and Herbert Hayward.

Langdon McCormick, author of "The Storm," will offer "The Messenger," with Rollo Lloyd, Earl Mitchell, David Mitchell Murray and Desmond Gallagher.

Kelly and Pollock, who were overseas, will present their familiar vaudeville sketch.

The ushers will include many well known motion picture stars.

Programs will be vended by Marjorie Rambeau, Claire Whitney, June Elvidge, Mrs. Stuart Robson, Vera Royer and Mrs. Richard Carlyle.

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WM. McNALLY

81 East 125th Street, NEW YORK.

RICHMAN MAY TRY VAUDE

"The Fur-Lined Overcoat," a playlet by Charles Richman, will be presented shortly by Joseph Hart. Gypsy O'Brien has been engaged for the cast and it is thought that Richman himself may also appear in it.

FILM FLASHES

Elaine Hammerstein is to be starred in a new production entitled "Whispers" now being filmed.

"Out of the Snows," which features Ralph Ince and Zeena Keefe, has been completed by Selznick Pictures.

Myron Selznick has purchased from Earl H. Miller (Bradley King) an original story entitled "The Gilded Butterfly."

J. Stuart Blackton's latest production, "The Blood Barrier," will be released through Pathe the week of April 11.

"Rio Grand," an Edwin Carewe production of the stage play by Augustus Thomas, will be released by Pathe on April 25.

"Content" is the title of a new weekly feature to be released by Selznick and made at their Fort Lee studio by Herbert Kaufman.

Charles Gerard, Warren Cook, Bernard Randell and Phillips Tead have been engaged for roles in forthcoming Select pictures.

"Cracked Wedding Bells," a Rollin comedy featuring "Snub" Pollard, and released by Pathe, will be placed on the market April 4th.

V. P. Whitaker has returned from a tour embracing thirty cities in the interests of Select Pictures, on which he started on November 1st last.

Olive Thomas and company have returned from several days on location at Lake Placid, where they have been making scenes for "The Flapper."

"The Invisible Divorce," the third National Pictures production, includes in the cast Walter McGrall, Grace Darmond, Walter Miller, Beatrice Joy, Tom Bates, J. B. Ryder, Fiddle Ryder, John Barry, Claire Kene Barry and Peter Carr.

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WITH GEO. CHOOS BEAUTIFUL PRODUCTION

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DIRECTION—JACK POTSDAM

ARTHUR NASON & ANNA FAIRFAX

SINGING, TALKING AND DANCING

Direction TOM JONES

BILLIE ROSE and DELL BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

JANE and GLORIA

"JUST TWO GIRLS"

IN VAUDEVILLE

BOB Ward Bros. AL

"BERTIE AND ARCHIE"

LEROY AND MABEL HARTT

PRESENT

"LOVE IN THE SOUTHLAND"

A STORY TOLD IN SONGS OF THE EARLY 40's

Direction, ROSE & CURTIS

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Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY AND MUSIC.

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DANCING HUMPHREYS

DIRECTOR H. BURTON

U. B. O.

RINGLING BROS. AND BARNUM AND BAILEY

The Ringling Brothers and Barnum and Bailey Combined Shows opened its annual New York engagement on Thursday night at Madison Square Garden before an audience which filled every seat, nook, cranny and standing room space in the big amphitheatre.

Promptly at 8:15 the big doors at the far end of the Garden swung open, four trumpeters attired as heralds stepped out and, in staccato notes of brass, announced the opening of the show. Following the trumpeters came an introductory pageant of hundreds of people on foot, horseback, in carriages, moving tableaux in blue and gold, camels, elephants and other animals galore.

From this moment the big show swept along with the speed and precision of a production that had been playing a month instead of at its opening.

The show, without doubt the best in years, is crowded with features and acts that kept the big audience fairly bewildered.

Among the features, May Wirth, acknowledged queen of equestriennes, and supported by the Wirth family, was given the centre ring, and the entire arena was surrendered to her performance. Her work is amazing, and, at the same time, delightful. Feats that would never be attempted by other riders of distinction, are to her the easiest thing imaginable. She rides in all sorts of positions, makes innumerable leaps from the ground to the horse's back, throws somersaults through rings while riding, in fact, performs feats never before attempted. She is versatile also, as was displayed at the opening of the act, when, in company with her sister, she sang a popular song. Phunny Phil, a real comedian rider, worked with her throughout the act, and his remarkable riding stunts and antics kept the audience in continual laughter.

Lillian Leitzel, a big star performer, had the arena all to herself. Billed as "queen of aerial gymnasts" who has amazed all Europe, she more than lived up to her billing. "Amazing" does not describe her performance. It is more than that. At a great height, she performed wonderful feats of strength and endurance, ending with casting her body over her shoulder a score of times without an instant's pause.

The Hidge-Abdo-Cadir Troupe of Arab tumblers scored one of the hits of the show with their lightning performance, which, after their work in the ring, extended to the Garden's whole length, where an exhibition of tumbling rarely witnessed was shown.

Another feature was the Charley Siegrist Troupe of aerialists, who, working in the centre ring, displayed a series of feats which can hardly be described by the word "great." This troupe seems to have passed up the simple stunts entirely for its members devote their entire time to the execution of tricks, any one of which would be the feature of the usual act of that description.

The Andresen Brothers, an aerial balancing act, was another feature which attracted favorable attention. The boys are experts and give a performance which is entertaining from start to finish. Every possible feat of aerial balancing skill is shown by this pair.

Jack Hedder's Four Comrades, a comedy acrobatic quartette, performed some remarkable feats combined with some well-handled comedy. The act attracted much attention while they were furnishing their part of the entertainment.

Pallenberg's Bears, working on Stage No. 1 and 2, were another bright spot in the evening's performance. One troupe, handled by Miss Pallenberg, gave a remarkable exhibition of roller skating, tight rope walking and bicycle riding, while the other, handled by Mons. Pallenberg, in addition to the stunts performed by the other troupe gave a number of clever acrobatic performances as well as displaying some genuine comedy.

Willie Karb, billed as "the up-side-down marvel," gave an excellent performance of head-balancing, ending his act by sliding from a great height to the ground on a slender thread of steel. A real hit was scored by him.

The Four Roeders, a troupe of European acrobats, presented some well-executed feats of strength, ending up with a display of acrobatics which brought forth a big round of applause at the finish.

The Seven Bracks in a big risley act, worked in centre stage and scored strongly. The men work with a speed and precision which is remarkable and went through a big routine of tricks without a slip. Their final trick is a corker, and got them a big hand at its completion.

Alf. Loyal's dogs are a wonderful collection of trained canines. If dogs can think, there is not the slightest doubt but that "Toque," who rides, leaps and juggles like a man, carefully plans out her work before the act starts. "Chiquita," a clown dog, has a real sense of humor and possesses a knowledge of ridiculous tricks and mannerisms which were keenly enjoyed.

Other features of the big show were the Wild West riders, the rope throwers, the dog and horse statuary, the big collection of trained elephants, the sea lions and a half-dozen or more well put on riding acts.

Bird Millman, programmed to show her familiar wire walking act, did not appear owing to an accident at dress rehearsal. Of clowns, there was a hundred, with tricks and stunts old and new, some of them amusing, while others, to say the least, were tiresome. Henry Ford and his car were remembered by at least a score of the mirth makers.

A big concert band, under the direction of Merle Evans, rendered a programme of standard and popular selections during the entire evening.

ROCKEFELLER PRAISES FILMS

In an address at the first of the noon-day luncheons at the Hotel Commodore given by the committee conducting the campaign for \$1,500,000 for the Young Women's Christian Association, John D. Rockefeller, Jr., spoke words of high praise for the motion picture industry.

At the same time, he denied that he had said, as quoted in several papers, that "there were too many immoral motion picture shows."

"What I did say," said Mr. Rockefeller, "was that young women demanded entertainment and recreation, and there are too many dance halls and theatres where they cannot find the proper sort. I have been told of the splendid co-operation of the motion picture people, and that the great National Association of the Motion Picture Industry is back of this movement. It is gratifying to learn that in nearly every motion picture house in the city Y. W. C. A. films are being shown this week of the drive, and in the theatres and company organizations teams have been organized not to approach the public, but to raise money from men and women of their own profession."

"Most fortunate is the committee in having the co-operation of this industry. I may add that it only emphasizes the astuteness and good judgment of the motion picture men, as this industry has always contributed its time and efforts as generously, if not more generously than any other unit of people. This is a wonderful help, for today the motion picture is one of the greatest aids in the enlightenment and education of the people."

Motion picture men were surprised when the Monday papers in their report of the address made by Mr. Rockefeller at the Lexington Avenue Theatre Sunday had said that the city had "too many immoral picture theatres, public dance halls and amusement parks which were none other than schools of vice."

In the absence of President William A. Brady, who is in Europe, Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, through Rose E. Tapley, chairman of the Motion Picture Industry section of the Y. W. C. A. campaign, asked the women in charge of the drive of some verification or denial of Mr. Rockefeller's quoted statement. Mr. Elliott could not believe Mr. Rockefeller had been correctly quoted in the address, having been identified with him in the United War Work Drive, when Mr. Rockefeller had designated William Fox as captain of the team representing the amusement enterprises. Mr. Rockefeller was quick to commend the motion picture industry for the co-operation rendered at that time.

CITY THEATRES

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EVERY DAY MATINEE At **THE HIPPODROME**
 Happy Prices—Seats 8 Weeks Ahead

REPUBLIC Theatre, 42d St. W. of Broadway. Eves. 8:15. Mats. Wed. & Sat. 2:15.
MARJORIE RAMBEAU
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"THE SIGN ON THE DOOR"

Knickerbocker B'way & 38th St. Eves. 8:30 Mats. Wed. & Sat. 2:20
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"SHAVINGS"
 "Like going on a Summer vacation."—
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LYCEUM West 45th St. Eves. 8:15. Mats. Thurs. and Sat. 2:15.

DAVID BELASCO Presents
 in a New Comedy by Avery Hopwood
INA CLAIRE
THE GOLD DIGGERS

Belasco W. 44th St. Eves. 8:15 Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents
LEONORE ULRIC
 in **"The SON-DAUGHTER"**
 A play of New China by George Scarborough and David Belasco

HUDSON Theatre, West 44th St. Eves. 8:20. Mats. Wed. & Sat. 2:20.
BOOTH TARKINGTON'S
 New Comedy
CLARENCE

ELTINGE Theatre, West 42nd St. Eves. 8:20. Mats. Wed. & Sat. 2:20.
A. H. WOODS Presents

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Casino Theatre
 This week
Dave Marion Show
 Next Week—**GIRLS OF U. S. A.**

FILM FLASHES

Carmel Mayers has again been signed by Universal.

Alice Lake's next production will be "Indiscreet Wives."

Al Risky is now a member of the Ince publicity force.

Ethel Clayton's next production will be "All In A Night."

Frank Mayo's next Universal will be "The Red Lane."

Bryant Washburn is working on "What Happened to Jones."

William H. Crane has started work on "The New Henrietta."

Mr. and Mrs. Joseph Henaberry received a baby girl last week.

Floyd Lewis has been appointed manager for Realart in St. Louis.

Amos Myers has been appointed director of stages at the Metro studio.

Arthur D. Ripley has been made head of the Metro cutting department.

Harry Reichenbach, of Equity Pictures, left last week for Los Angeles.

Frances Grey has joined the news staff of Metro studios in Hollywood.

Herbert Blache has been selected to direct "The New Henrietta" for Metro.

Hope Hampton has purchased "Virtue" by Irene Sophie Loeb for production.

Eugene O'Brien will be supported by Anna Q. Nilsson in "The Figurehead."

The fifteenth episode of "The Adventures of Ruth" will be called "The Fatal Key."

Jack Levy has been appointed New York manager for National Picture Theatres, Inc.

Alice Collins has been engaged to direct a series of short comedies in Universal City.

J. Stuart Blackton will release "The Blood Barrier" through Pathe, on April 11th.

Polly Moran is to do a series of two reel comedies for the Marion H. Kohn Productions.

Norma Nichols has joined Ruth Roland's company for her next serial "Broadway Bab."

Fred C. Quimby, of Associated Pictures, is back in New York after a trip to the Coast.

Charles Miller started work in New York last week on assembling "The Law of the Yukon."

"The Road to Divorce" with Mary MacLaren, will be released by Universal on April 5th.

Mary Miles Minter's next production will be "Nurse Marjorie" and will be released on April 4th.

Alice Joyce and George Terwilliger, her director, have started work on "Dollars and The Woman."

Robert Anderson is directing "Monsieur Courperin," his first two reel comedy, at Universal City.

Claire DuBrey has been engaged to support J. Warren Kerrigan in "The House of Whispers."

Elmer M. Robbins, associated with Raymond Cannon in publishing "Camera," died two weeks ago.

The Kremer Film Features, Inc., has acquired "Screen Smiles" for the United States and Canada.

"Face to Face," starring Marguerite Marsh, has been purchased by United productions corporations.

Tod Browning left New York last week for California to start on a new film starring Priscilla Dean.

Violet Mersereau, New York, has left for Englewood, Col., to start work on "Finder's Keepers" for Artcraft.

Mildred Harris Chaplin's first film under the direction of Lloyd Ingraham will be "Harriett, the Piper."

"Captivating Mary Carstairs" with Norma Talmadge, is to be released by the National Film Corporation.

Pat O'Malley has been engaged by Marshall Neilan for the leading role in his third First National production.

Empire Theater
 Ralph Avenue and Broadway
ROSELAND GIRLS
 Next Week—**LIBERTY GIRLS**

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Girls from the Follies
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IT'S THE THOUGHT

In this drama of life, all actors are we. So be sure your lines are certain.
 For when this play ends, you'll leave behind friends, but there'll be no call for the curtain.
 So while here do your best, that's all you can do, and you'll never have to apologize.
 In equality believe, do not tolerate greed—then fear not the kind who criticise.

Willie Mack
 "Juvenile" Razzle Dazzle Co.

Read The Clipper Letter List

Wallace Reid is to star in "What's Your Hurry," a screen adaptation of the magazine story Hippopotamus Parade.

The United Artists Corporation will release Mack Sennett's five reel comedy "Down on the Farm" On April 25th.

Sam Baum has resigned as manager of the Universal exchange in Portland, Oregon, and is succeeded by C. W. Koerner.

The National Film Corporation of America is making a series of Buddy Post stories, the first of which is "Love and Loot."

C. A. Meade, of the C. B. Price Company, Inc., represented his firm in Chicago at the meeting of state rights buyers last week.

Isadore Bernstein, who recently resigned as production manager for National Films, will act as general manager for Capitol Films.

C. P. Price & Company, Inc., have secured "His Pajama Girl" starring Billy Rhodes, the latest production of the Southern California Producing Company.

A. L. Burgett, representative of the C. B. Price Co., Inc., has closed a deal with the Major Film Company for the territorial rights to fifteen Mona Darkfeather Indian dramas.

Goldwyn will release during April, "The Silver Horde"; "The Woman and The Puppet" with Geraldine Farrar; "The Tower of Ivory"; and Tom Moore in "The Great Accident."

MARY PICKFORD WORKING

Mary Pickford has begun work on Maude Adam's great stage success "Op o' Me Thumb," which gives Miss Pickford an unusual opportunity to display humor, pathos and heart interest.

The central theme of the plot is laid in the slums of London and Miss Pickford, according to reports, is going to present herself in a character totally unlike anything in which she has heretofore appeared.

RIALTO-RIVOLI WELL BOOKED

John Barrymore, in Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," made famous by the late Richard Mansfield, will be the principal attraction at the Rivoli Theatre for two weeks commencing March 28.

At the Rialto, Robert Warwick, in "Jack Straw," a photo play made from W. Somerset Maugham's celebrated comedy, will be shown.

EXPANDING PUBLICITY OFFICES

The Universal plans an expansion of its publicity force until sixty men have been annexed.

The scheme is to have various men work on landing newspaper space for Universal productions exclusively in sixty of the big cities of the country. The publicity men will be in direct charge of the home office and will work, to a degree, independent of the Universal exchanges.

METRO SIGNS EUGENE WALTER

Eugene Walter, author of "Paid in Full," "The Easiest Way" and other stage successes, has joined the Metro's staff of scenario writers.

Walter was recently announced by Goldwyn as having entered into a contract with them. He went to the coast, but there got into some trouble with Uma Whitmore, and returned East.

JAY COVE PROMOTED

John S. Woody, general manager of the Realart Corporation, has appointed Jay A. Cove, formerly associated with the company's advertising department, as assistant general manager and Bert Adler, has been promoted to the post of associate director of publicity and advertising.

WEST ORGANIZES COMPANY

HOLLYWOOD, Mar. 27.—Billy West, the comedian, has organized his own producing company and is now installed in the Reelcraft studio. He is working on his first film, called "The Artists." His productions will be released through Reelcraft.

RAGLAND QUILTS REALART

John C. Ragland has resigned as general sales manager of the Realart Pictures Corporation, to become the general manager of the Arthur S. Kane Pictures Corporation.

Read the

NEW YORK CLIPPER

for

Latest News, Reviews,

Vaudeville Dates Ahead

On Sale at All

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"THE TRUTH" PROGRESSING

Picturization of Clyde Fitch's masterpiece, "The Truth," is now underway. The Goldwyn company, which recently purchased the screen rights to the famous play, has begun work on the new production at its Eastern studios on East Forty-eighth street. Madge Kennedy will play Becky Warder, whose penchant for little lies led to the brink of a ghastly tragedy; and the rest of the cast, which numbers only seven persons, includes Zelda Sears, who will portray Genevieve Crespigny, the same part which she took in the original Broadway production of "The Truth," when Clara Bloodgood was starred.

Lawrence C. Windom has been engaged especially to direct the picture. Mr. Windom needs no introduction to the stage or motion-picture world. His connections with Klaw & Erlanger, Charles Frohman, Henry B. Harris, Richard Mansfield, Joseph Jefferson, Robert Edeson, William Faversham, Elsie Ferguson and road and stock companies well equipped him for his screen career, which began with Pathé. Later he was responsible for "Blind Justice," "The Chimney-Sweep," "Fools for Luck" and other notable pictures.

Robert B. McIntyre, Eastern production manager for Goldwyn, said that the engaged cast was the highest-priced group of performers thus far engaged by him. Frank Doane will play the part of Stephen Roland, the scape-grace father of Becky; Helen Green will portray Eve Linden, the jealous wife who involves Becky in the net of her suspicions; Kenneth Hill will play the husband, Tom Linden, who mistakes Beck's amenities for other signs, and Horace Haine will take the part of Jenks, the Warder butler.

Miss Green recently appeared with Miss Kennedy in "Trimmed with Red." Now she will again appear with the inimitable Goldwyn star, but in a more serious role. In "The Truth" Becky consistently lies to her husband as to her whereabouts when she is meeting Tom Linden, who is separated from his wife. Becky's aim is to effect a reconciliation, but Linden, who is "that kind of a man," thinks her interest in him rather than in his domestic troubles.

Meanwhile his wife, suspicious of his life, hires detectives, and their report shows that he has been seeing Mrs. Warder a good deal. Becky's lies lead her into new ones, which involve her to such an extent that when she finally is driven to tell the truth, her husband refuses to believe her. She goes to her father, whose living arrangements with his landlady, Mrs. Crespigny, furnish the comedy relief of the play. In the end Becky has the chance to redeem herself and lives up to it, winning back Tom.

BAYES GETS \$3 TOP

SAN FRANCISCO, Mar. 27.—Nora Bayes has inaugurated a new scale of prices for her "Ladies First" show, and is charging \$2.50 on week days, and \$3 on Saturday nights.

LEAVES "LASSIE" CAST

MONTREAL, Mar. 29.—Colin O'More, tenor of the "Lassie" company at His Majesty's theatre, was compelled to temporarily leave the cast of that show to go to New York, where he is to be operated on for an abscess on the cheek.

STAGE MANAGER LAID UP

MONTREAL, Mar. 29.—Bill Reid, stage manager of Loew's Theatre here, is confined to the General Hospital, where he is being treated for eye trouble.

WILL REVIVE "PYGMALION"

The Actors' Fidelity League will stage a revival of "Pygmalion and Galatea" for the benefit of the Girls' Vacation Fund, at the Forty-fourth Street Theatre on the night of April 25. Lester Lonergan will direct the production.

COMSTOCK BUYS NEW PLAY

F. Ray Comstock, acting as agent for the firm of Comstock and Gest, has purchased from Hutchinson Boyle a new comedy, which will be produced next season under the title of "A Lady for a Night."

GOLDWYN RELEASING COMIC

The Goldwyn Company announces a new release, the Goldwyn-Bray Comic, a single reel subject that will be distributed weekly, beginning April 18. It will be prepared at the Bray Studios, as is the Goldwyn-Bray Pictograph, also a single reel which is firmly established as one of the most popular releases on the market. The comic will in no way encroach upon the specific field of the Pictograph.

The new issue is a split-reel presenting a comedy cartoon in the first half and what are termed "Lampoons" in the second. In material and treatment it will be unlike anything heretofore presented on the screen, enlisting the services of the foremost cartoonists and humorists of the country.

During the first half of the film, the motion picture public will renew old friendships. Happy Hooligan, the Shenanigan Kids with the Captain and the Inspector, also Judge Rumhauser and his pal, Silk Hat Harry, will again make their appearance on the screen. All of these characters are known to hundreds of thousands of newspaper readers, and their humor is more than ever contagious when conveyed through the animated black and white figures on the silver sheet.

The cartoons, produced by the International Film Service, for Bray Pictures Corporation, are the result of the combined efforts of Gregory LaCava, John Foster, Vernon Stallings and of Max Fleischer of "Out of the Inkwell" fame. The brief stories in which these characters figure contain many surprises of plot and crisis.

The "Lampoons," comprising the last half of the release, present jabs at the follies and foibles of everyday sayings, together with the best jokes of the week selected from the press of the world. The Bray Company has secured the services of an efficient staff headed by one of the cleverest editors in the country to make "Lampoons" a consistent laugh-getter. "Lampoons" will be like nothing else. They will have a flavor and tang of their own.

The Bray Pictures Corporation believes it is fortunate in securing the exclusive marketing rights to the International cartoon productions. The immense popularity of these funny characters, together with the long experience and technical skill of the two staffs, insures releases which are even superior to past pictures in this series.

MICKY MACKWOOD CLOSES

Micky Mackwood closed with the "Victory Belles" at the Casino, Brooklyn, last Wednesday. Lester Dorr jumped into his place.

ORGANIZE SECOND COMPANY

Comstock and Gest will send out a number two company of "Adam and Eva," with Percy Moore playing the leading part.

PUT ON GREEK DANCES

A performance of ancient and modern Greek dances was given by the Kanellos Ballet Hellenique, with Vassos Kanellos and Mlle. Thaliazanon, at the Greenwich Village Theatre last Sunday evening.

PERCY HEATH WITH METRO

Percy Heath, formerly publicity representative for Charles Dillingham and other well-known producers, has resigned his position as general manager of the scenario department for Universal and left Universal City to accept a position with Metro. Lucien Hubbard will take his position with Universal.

BOOKED INTO CHICAGO

CHICAGO, Ill., March 27.—Among the future attractions announced for Chicago are "The Royal Vagabond," due to come into the Colonial theatre April 5; Alice Brady in "Forever After," slated for a run at the Princess Theatre; "The Girl in the Limousine," at Woods' Theatre on April 11; "The Sweetheart Shop," booked for a run at the Illinois Theatre, opening April 11; "Nighty Night," to be acted at the La Salle Opera House, opening April 18.

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